

MODERN LANGUAGE NOTES.

Baltimore, March, 1889.

CHAUCER'S DREAM.

KÖLBING'S *Englische Studien*, Heft 2, Bd. xii, contains an article by A. BRANDL entitled, "Ueber einige historische anspielungen in den Chaucer-dichtungen," in which the author has collected some historical material relative to the authorship of the poem called 'Chaucer's Dream.' Nothing definite, however, has followed from external evidence. A closer examination of the poem itself certainly proves that CHAUCER was not the author and suggests moreover its Northern origin.

HERZBERG (LEMCKE'S *Jahrb.* viii, 133 f.), ELLIS ('Early English Pronunciation.' *E. E. Text Soc.*, Extra Series, Part I, p. 251), and TEN BRINK ('Chaucer Studien,' I, p. 165) have already published lists of the imperfect rimes, which may be here summed up together with other peculiarities.

It may be observed, first, that 'Chaucer's Dream' was printed in 1598 for the first time, according to PROF. SKEAT ('Prioress Tale,' etc., p. lxxxii); though ELLIS says (p. 251) in "SPEGHT'S edition of CHAUCER 1597 and 1602, no manuscript copy being known."

The imperfections in rime may be classed under tests corresponding to those employed by PROF. SKEAT, as above cited, for comparison with the rimes of the 'Romance of the Rose.'*

Test I. The riming of French *-ie(ye)* with (1) *-y*, a rime never used by CHAUCER, but frequent in the 'Dream':
company: by 2025.
joyously: harmony 717.
cry: company 1725.
softly: harmony 1829.

all which cases, says TEN BRINK, are found in the 'Rom. of Rose.'

(2) French *-ie(ye)* with *-e(-ee)*, not found in 'Rom. of Rose':
be: compagnie 107, 121, 731.
safety (for safete): compagnie 1573.
journeye: (for-nee): prey 1451.
journey: way 1947.
dey: journey 1527.

(*The lines are numbered according to MORRIS' edition.)

also such as: *-ene-(eene)* with *-ine(-yne, -yne)*; that is, Old English *ēa*(ēage) with O.E. *ē(grene)*; as in:

eene: kene 47.
grene: yene (=eyne or eyen) 351.
greene: eene 1719.
een (for eyne): queen 659.
nine: greene 1861.
sein (for seen or see): eyen 591.

with which compare

resigne: nine 1117.
signe: encline 883.

Test II. The use of assonant rimes. In proportion to the 'Rom. of Rose,' this poem contains nearly four times the number of assonants, which is in itself a strong proof of its unauthenticity. These are as follows:

undertaketh: scapeth 337.
bove (for bowe): love 747.
tender: remember 1115, 1415.
rose: gose (for goeth) 1287, 1523.
rome: towne 1568.
named: attained 597.

Test III. The riming of *here* and *there*. DR. WEYMOUTH, says PROF. SKEAT, in the *Transactions of the Phil. Soc.*, maintains that CHAUCER uses one set of words to rime with *here*, another with *there*. But in the 'Dream' we find:

were: here 465, 997, and also
were: there 449, 461, 723, &c., and
such combinations as:

manere: here 227.
were: manere 325.
were: feare 1317.
feare: there 541, 635, &c.,

thus showing that the author of the 'Dream' did not hesitate to rime these sets of words.

Test IV. Strange rimes. The remaining non-Chaucerian rimes may be mentioned here. Entire absence of rime; for example, destroid: conclude 635. BRANDL also cites: *-ou* with French *u*, virtuous: use 809, 1889, also, paines: stains (-es, the sing. ending of the verb) 909.

appele: Counsele 1669.
Fiftene: even 1511.
promise: mese 2117.

(the change however of *e* to *i* occurs with CHAUCER).

Test V. The test of dialect. In examining the 'Dream,' we find some forms which admit of explanation only as being Northern forms. Since there is no manuscript, the printed form alone must be relied upon.

The poet has used the present participle ending *-and*, a clear indication of the Northern dialect:

livand: *servand* 1629, which is either the substantive form for *servant*, or may also be construed as present participle. Also: *hand*: *avisand* 1883. With these compare 'Rom. of Rose' 2263. By changing these into Chaucerian spelling we should lose the rime.

All the above false rimes have their correspondences in Northern poems. For French *-ie* and *-y* cf. BARBOUR Bk. i, 389; ii, 262, 286, etc. For *-y* and *ee(-y)*, *day*: *journey*, MINOT iii, 39. Assonance is frequent in Northern works: *u* is rimed with *ous*; Tolomeus: *vertuous*, 'Alisaundre' 2375.

If in the rime *knowe*: *lowe* 323, the proper spelling *lawe* be restored to rime with *knawe*, we should then gain a perfect rime and the Northern form of the word; cf. MINOT vi, 47-50. The frequent absence of final *-e* in the 'Dream' is also a Northern feature.

The vocabulary serves as a final test. This poem contains peculiar words, some differing in form, others in meaning from the Chaucerian use, while a few never occur in the poet's works. Many of these rare words are at times found in BARBOUR, WYCLIF, 'Piers Plowman,' 'P. Plowman's Creed,' MINOT, etc. Such are:

brittilnes, fickleness, 199; CHAUCER, also *TRE-VISA* ii, 219, have *brutelnesse*. WYCLIF often uses Lat. *britil*.

alarged, 155, cf. WYCLIF'S 'Select Works' i, 93, 316.

farme, a meal, 1752; 'Old Eng. Hom.' ii, 11, has *ferme*.

entaille, to carve, 9, used in same sense in 'Rom. of Rose' 140, 162, and in 'P. Pl. Creed,' 395-8.

sute, suit, train, etc., 81, found also in 'Boke of Duchesse' 261, also in 'Piers P.'

hext, highest, 345, cf. 'Piers P.' 12, 145; 'Dest. of Troy' 13504.

tane, taken, 890, 1171, 1651, also used in 'Rom. of Rose' 5897; cf. BARBOUR 521, MINOT ix, 66; 'Dest. of Troy' 1010.

sitting, becoming, 815, also used in same sense in 'Rom. of Rose' 986, and 'Dest. of Troy' 1737.

Other words vary in form from the Chaucerian use:

nise, nice, 314; CHAUCER has *nice*, *nyce*; 'Richard the Red.' 3, 144 has the form *nysete*.

praiden, requested, 2156. CHAUCER has *preyen*; 'Rom. of Rose' has *praiyng*, 5841.

durende, 1201, CHAUCER has *duresse*.

saine, to say, 242, 558, 600. CHAUCER has *seyn*, *sey*. This form occurs in MINOT i, 81.

hoast, 1723, CHAUCER has *host*, *ost*.

cace, 56, CHAUCER has *cas*, *caas*.

Other remarkable words are:

consite, recite, 1240.

goodlye, 824.

thacke, thatch, 1773.

malure, misfortune, 601.

axen, fever, 35.

rere, raise, 470, 1726.

The persistence of *k* in *kirke* 1306, 2067, and of *gg* in *leggyng* 816, is characteristic of the Northern dialect; also *fortravailed* (altered into *fare travailed*)* p. 216. Despite the evidence furnished by the rime and vocabulary to prove the Northern origin or influence in this poem, CHAUCER'S 'Dream' contains, as I stated in my thesis upon 'The Alliteration of Chaucer' (Leipzig, 1888), less general alliteration than either the 'Boke of the Duchesse' or 'Rom. of Rose,' and presents the smallest proportion between formal and non-formal alliterative terms; though the character of these combinations is not essentially different from that of the phrases found in the 'Boke of Duch.' This is worthy of notice because the Northern poets continued the use of alliteration even in the sixteenth century.

We should, from the above evidence, conclude as PROF. SKEAT does in his examination of the 'Rom. of Rose,' by saying, "the original dialect (of the 'Dream') was not North-

* 'Essays on CHAUCER.' Part v., p. 614.

umbrian, but a midland dialect exhibiting Northumbrian tendencies."

PROF. SKEAT assigns the poem to the end of the fifteenth century. MR. KINGTON-OLIPHANT says it contains phrases dating from after 1500.

CHARLES FLINT MCCUMPHA.

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**THE GERUNDIAL CONSTRUCTION
IN THE ROMANIC LANGUAGES.**

VI.

What has been said in the treatment of the gerund without a preposition does not by any means exhaust the subject. In fact, many of the cases arranged under the caption of verbs of motion fall naturally and logically into a more general division of the subject; but as in the languages of Provence and North France there was an evident predilection, now to some extent abandoned, for constructing the verbal in *-ant* with a verb of motion, it was thought preferable to consider all examples of this nature under the same heading. By a more general division of the subject is meant, that, irrespective of the signification or use of the principal verb, the gerund may play the part of an abbreviator, so to speak, in the expression of thought. In addition to conciseness, a greater harmony of word-arrangement is attained for the sentence, since a constant resort to conjunctions, relative pronouns, and temporal and causal adverbs is avoided. All the Romanic languages held to this mode of expression inherited from the Latin, and some of them, notably the Spanish, Italian and Wallachian, have given a so much freer scope to it than the mother-tongue, that there is hardly any relations which may not be rendered by the gerund. The Teutonic languages, on the other hand, seem not to have fallen naturally and easily into the participial or gerundial construction. It must have been rare in Gothic, considering the few examples to be found in its extant literary monuments. The Old and Middle High German writers show little liking for it; and the same may be said of Early and Middle English authors. With these languages the growth has been slow and occasioned probably, in great

measure, by the influence of the Romance tongues. Its earlier and rapid growth in our language is doubtless traceable to this source. One who is accustomed to read the German papers published in this country will notice with interest how their editors and contributors, speaking both languages, allow themselves to be drawn by English influence into a license, in this respect, which must astonish in no small degree their Teutonic brothers on the other side of the water. The present writer can well recall his own feeling, when a few years ago he took to reading German-American papers. Having been brought up, so to speak, on the grammar and the authors of the golden age of German literature, he began to ask himself the question, whether he had not misunderstood the teachings of his grammar and instructors and whether they had not taught him a fossilized language no longer in vogue. And it was some time before the light dawned upon him, that more recent authors indulged in a freer use of the participial construction and that German-American editors were only carrying this freedom to an extreme through the influence above mentioned.*

It has been said that the use of the verbal in *-ant* enables the speaker to avoid the constant repetition of conjunctions and relative, temporal and causal clauses, while at the same time it gives harmony and variety to the discourse. This posited, we may expect to find it expressing any of the numerous phases of thought common to coördinate and subordinate clauses; and such is the case. It takes the place of a coördinate clause, and when that of a dependent, it may represent a relative sentence, an adverbial clause of time, cause, manner and means, a condition, a concession, or even a final clause, as has already been noted under *envoyer, mandar*, etc.†

*NOTE.—GOETHE's liberal use of the participle in 'Hermann und Dorothea' and some others of his works was not sanctioned by the custom of his predecessors and contemporaries.

†NOTE.—This implies that it is permissible to speak of mood and tense as belonging to the gerund, not, it is true, as inherent in it as an essential element, but indirectly through its connection with the finite verb. In this way it may come to have any mood, tense or number, according to the construction of the sentence in which it is contained. The simple tense is usually confined to the expression of past,

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Two forms in *-ant* (*-ent*) from *voir* and *oir* are of frequent occurrence both in Old French present and future time, without reference to other actions; the compound to that of past anterior and future anterior events, not excluding, however, perfect or completed action independent of conditions. This holds generally true of the principal members of the Romanic group of languages, with the exception of the Wallachian, which is so free in the use of its simple gerund that it seems to feel little need of a compound. It may be of interest here, by way of illustrating this fact, to take the same thought and trace its expression through these several languages. For this purpose I select Matthew, iii, 16.

Βαπτισθεὶς δὲ ὁ Ἰησοῦς εὐθὺς ἀνέβη ἀπὸ τοῦ ὕδατος.

And Jesus, when he was baptized, went up straightway out of the water.

Et quand Jésus eut été baptisé, il sortit incontinent de l'eau.
E Gesù, tosto che fu battezzato, sall fuor dell'acqua.
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Que mon language ont blasme li Fran ois
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Par les douz resnes le cobra
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Later on, RABELAIS treated *oyant* like any other form in *-ant*: "Panurge ayant payé le marchand, choisit de tout le troupeau un beau et grand mouton et l'emportait criant et bellant, oyans tous les autres et ensemblement bellans."

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But it must not be supposed that the French mind has manifested the same fondness for this construction as that of the other Romanic peoples. On the contrary, while it has now become thoroughly naturalized, French writers, unlike the Spanish, Italian and Portuguese, seem to fall more naturally into other constructions. The French and English not having gone to such extremes in this respect, have always in reserve a means of producing fine effects. Witness the exceeding happy effect of the last line of the following stanza from a poem by HEBER addressed to his wife:

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The gerundial construction, as has been said, is a shortened device, whereby the use of conjunctions and verbs in personal moods is avoided. The precise shade of meaning of the gerund is implied in, and has to be gathered from, the general or logical make-up of the sentence. If converted into a finite mood, the conjunction requisite to make the clause equivalent will be (in French) any one of these: *si, attendu que, vu que, puisque, parce que, pendant que*, etc. I do not find a concession so expressed (*quoique, bien que*), altho' the difference between *condition* and *concession* is often so slight, that one may be taken for the other, as the example below cited from PONSARD will show.

It is not always easy to determine the exact relation implied in the gerund; for this reason

it is not as clear as the personal construction, and would be instinctively avoided where rigid accuracy is demanded. This could be especially recommended in case of the Italian and Spanish, in which gerunds are sometimes so loosely dragged in, that one is sorely tried before getting at their meaning, to determine which must frequently prove puzzling even to a native. The subject may be either a noun or a pronoun, which usually precedes its predicate. Instances may arise, however, where the position may be reversed. Occasionally the subject is omitted and has to be gathered from the context; but this is rare.

Si.

Parleriez-vous ainsi, César étant présent ?
Ponsard.

Il y a là plus qu'il ne faut pour faire tomber, le cas échéant, la tête du duc de Chaslin.

X. de Montépin.

Attendu que, vu que.

Certaines congrégations n'étant pas reconnues par le Vatican, les décrets pourraient leur être appliqués sans peines.

Courrier des Etats-Unis.

Puisque.

Je ne dirai plus rien, le silence dans ce cas étant une nécessité.

Paulina de Souza.

Parce que.

Il aurait dit qu'il ne peut en aucun cas être condamné, l'acte n'ayant pas eu de témoins.

Courrier des Etats-Unis.

Et d'ailleurs j'espionnerais mal, la ruse me faisant horreur.

X. de Montépin.

Pendant que.

Je ne croyais pas que, moi vivant, elle dût jamais voir le jour.

Boileau.

Après que.

The force of this conjunction can only be rendered in French by the compound tenses of the gerund; but preference is given to the finite clause with *après que* or the perfect infinitive with *après*.

The following example is very peculiar, in that the relative *qui* is made the subject of the absolute clause. This is probably to be regarded as a solecism:

Je passais près d'une frégate anglaise qui

m'ayant tiré quelques coups, tous mes rameurs se jetèrent à l'eau.

Paul-Louis Courier.

It would not be easy to resolve this sentence from MICHELET, in which the gerunds are possibly causal but which at the same time are logically in apposition with and define "accidents terribles," instead of being the cause of them. The latter part of the sentence could have been better expressed by a personal mood: où les chevaux s'effrayaient, reculaient, etc. The gerund being frequently resorted to in lively descriptive narration may explain the freedom of its employment here: On peut juger des accidents terribles, qui eurent lieu dans cette masse compacte, les chevaux s'effrayant, reculant, s'étouffant, jetant leurs cavaliers, ou les froissant dans leurs armures entre le fer et le fer.

The following sentence, too, is not well put together, since it is not clear whether the gerundial clause is to be construed with the preceding or succeeding member; but this comes more from the faulty construction of the sentence than from the clause being gerundial.

Toutefois, comme il n'est que temps de sauver de l'oubli et d'une perte imminente ces intéressants monuments de l'esprit et de la langue de nos pères, nos vieilles traditions disparaissant de jour en jour, il y avait urgence de se mettre à l'œuvre.

Montel et Lambert, Chants pop. du Languedoc.

Subject omitted, the action referable to the speaker.

Matrimonialement parlant, il n'y avait plus mari qui osât répondre de sa femme, ni amant de sa maîtresse.

Dumas.

Subject omitted, the agent to be gathered from the context.

N'ayant eu avec lui aucun lien public, peut-être cette ouverture vient-elle convenablement de moi, qui ne puis être atteint d'aucune partialité.

Guizot.

Grammarians have agreed to call the subject the accusative in this construction. Having come into use at a time when the distinction between cases had been abolished, it

would be as reasonable to call it nominative absolute.

The dependent gerund is a little more varied in its functions than the absolute. In addition to the relations assigned to this use of it, as noted above, it may be *concessive*, *instrumental*, simply *coincident* in its action with the principal verb, or take the place of an *adjective clause*, and be used in other ways that can not be adequately defined by the ordinary grammatical terminology.

Relative clause.

Proiez pur moi Jesus en ciel regnant.

Vie de S. Auban, 822.

The early French, having a much greater license in regard to word-position than the language of the present day, could place the verbal in *-ant*, which represented the relative clause, in almost any part of the sentence.

Examples.

U uns paſens haut s'escrie une mace portant.
Vie de S. Auban, 826.

L'ermite est apelé Corentin
Messe chantant don baron saint Martin.
Roman d'Aquin, 3027.

Coincident action.

Brochant lasche les rednes si feri l'alemant.
Roman de Rou, 3255.

Coincident action (co-ordinate clause).

Il monta sor son ceval et prent
S'amie devant lui baisant et acolant.
Aucasin et Nicolète.

Co-ordinate clause (not coincident with the finite verb).

Athis fut mis en la chaîne
Comme murdrier, souffrant grant paine.
Renart le Contrefait, B. 417, 21.

Concession(?).

Deu hi tut guerne regnant en majesté.
Vie de S. Auban, 782.

Adverbial clause of time, equivalent to a past anterior tense.

Quoy voiant les barons, incontentant presque confus lui manderent que tres-voulointiers ilz feroient entendre la rayne de Chypre à faire paix avecques le conte Thibault de Champagne.

Joinville, Hist. de S. Louis.

Instrument, means, etc.

Ne sai se vous savés che que lisant trovon.
Herman de Valenciennes.
Clers es e apris l'as en tes livres lisant.
Vie de S. Auban, 1193.

This last use of the gerund is very rare in Old French, and in the modern language the *instrument*, *means*, *etc.*, are usually rendered by the gerund with *en*. Three examples of it are found in *GUILLAUME DE TYR*, but all of them are the same word, *lisant*: (Liv. x, ch. 14; Liv. xi, chs. 13 and 30). I have not noted it with any other words. Passing south to the language of the Troubadours, we find it one of the most common of constructions, and likewise the gerund more freely used to express relations which in the north were rendered by other constructions.

Instrument, means, etc., (Provençal).

Per qu'eu vos dic c'ab aital gen
No vulhatz parlan contrastar.

R. Vidal de Bezandu,

Et el la enauiset cantan e comtan a son poder.
Bib. der Troub. xlii.

As a number of examples have been collected to show the ease and freedom with which the writers of Provence employed the gerund, they will be given here for want of a better place.

E risen ela se levet e garda e vi le fol [de]
Peire Vidal e comeisset a cridar.

Bib. der Troub. xxii.

E ploran len preguet quel en degues pendre vengansa.

ditto.

Lai estet longa sazo e lai fes maintas bonas cansos recordan del baizar quel avia emblat.

E sai perden gazanhar
E quan sui vencutz sobrar.

Peire Vidal, song 12 (B.'s ed. 1857).

Car demandan es homs reconogutz

E responden, per que etc.

ditto, song 34.

Car sieu parlan ab un de gran valensa

Dic un fols mot, tu fas mays de falhensa.

Bertran de Carbonel de Marcelha.

Aissy cum io foc ha son usi

Que ben usan fai so servisi.

Le Libre de Senequa.

Quar quan alcus i fai lo son

Chantan lo pot abreviar.

Terramagnino de Pise, Doctrina de Cort, 767.

Per que la reblan

Mas mas jontas, humilian.

G. Faidit. B. 143, 24.

Examples parallel with many of these are found in the *Langue d'oil*, as the former quotations show, but they are sporadic, one might almost say, exceptional, while the lan-

guage of South France employed the gerund nearly, if not quite, as freely as the Spanish and Italian. A few other exceptional cases are of a nature which forbids logical classification. That immediately following, from the 'Vie de S. Auban,' takes the place of a final clause.

..... ù fu gent alinée
Atendant la parole à queu chief fust menée.
Line 581.

La voiz del segnur frainanz les cedres, e
frainerat li sire les cedres Libani.

Psalm xxix. B. 42,25.

Mil sumes par nombre e vus sul demandant,
Mes ke un suls i faut malade surgurnant.
Vie de S. Auban, 1189.

That is, in the last two examples the verbal in *-ant* is connected by a conjunction with the finite verb, as if it were itself a verb in a personal mood.

..... je n'en ferai noiant
Ne pris vo deu un denier valissant.
Huon de Bordeaux, B. 189,6.
No quier de raenz o valhan dinier.
G. de Rossilho, 7682.

This expression was common both in early French and Provençal and is so strikingly identical with our not inelegant slang, *worth a cent*, as: my pony won't gallop *worth a cent*, that one is strongly tempted to believe in a historical connection between the two. It would be but another instance of the important part played by the people as conservators of once well-established linguistic phenomena.

Esdreganz esdreceras tun arc, les seremenz as lignedes les quels tu parlas.

Canticum Habaccuc, B. 43,17.

Only in the Portuguese have I noticed this duplication or gemination, so to speak, of verbs for purpose of emphasis.

Vi claramente visto o lume vivo.
Os Lus. v. 19.
Andando vae Dom Gayfeiros
Andando a bom andar.
Hardung, Romanceiro Part. II. 8.
Andando andando toda a noite andava;
Lá por madrugada que me attendava.
ditto, II. 163.

Two gerunds asyndetically used.

Fichant musant par mi ces voies
Cort audevant por eus deçoivre.
Roman de Renart, B. 200, 21.
Issi parlant li enfant vinrent
Plorant et par les mains se tinrent.
Flore et Blanceflor, 2827.

This mode of expression is not confined to the French; it is quite common in some of the other languages.

Lo vera fo faitz als enblabotz
A Poivert tot jogan ride.

Peire d'Alvernhe, B. 80, 24.

Aquela gentil domna ma domna Beatris . . .
era ben apercebuda quel moria languen
deziran per ela si la toquet piatatz.

Bib. der Troub. xxxii.

Cosl, benedicandomi cantando,
Tre volte cinse me, si com' io tacqui.
Dante, Par. xxiv, 151.
Que havendo tanto já que as portas vendo
Onde o dia é comprido e onde breve.

Os Lus. I. 27.

Intrând ȳnte apărându-se cu evantașul.

V. Alecsandri, Scora Mâtei.

Compare also Shakespeare's: So weeping smiling greet I thee, my earth.

But returning from this digression, it is to the modern language that we have to look for the full and easy use of the gerund under the second heading, that is, when not absolutely employed. Here it is universally made to discharge any of the following functions: (a) relative or adjective clause; (b) temporal clause; (c) conditional clause; (d) a concession; (e) causal relations; and (f) to determine the modality of some finite verb of motion, which last we saw to be the most common use of the gerund in the early language. A few examples will illustrate the modern usage.

(a) Ce n'était encore qu'un vague profil se détachant à peine sur l'azur du ciel.

Erckmann-Chatrian.

(b) Ce disant la grande Sarah [Bernhardt] se pelotonna sur son petit pouf à peine plus haut que le tapis.

L'Evènement (Paris Paper).

(c) Madame de Vergis, sachant le comte sur ses gardes, n'avait pas osé sortir de l'hôtel cette nuit.

X. de Montépin.

(d) Soit; mais ne disant mot, je n'en pense pas moins.
Molière, Tartufe, II. 2.

(e) L'homme dans son miroir se fait de grands saluts;
Le miroir les lui rend, mais dans son âme obscure
Il rit et sait le fond de l'homme, étant mercure.
V. Hugo, L'Ane.

(f) A mesure que la langue d'oc allait s'effaçant on voyait grandir la langue d'oïl ou le roman wallon.

Peschier.

Là sur une charette une poutre branlante
Vient menaçant de loin la foule qu'elle augmente.
Boileau.

In sentences like:—

Et la bonne femme se levant comme un ressort, accourut me débarrasser de mon manteau, and ; Je me bornai donc à prier Sperver de bien se garder de faire feu sur la Peste-Noire, le prévenant que cela lui porterait malheur (Erckmann-Chatrian), the gerundial clause is not subordinate to that containing the finite verb. The two actions are consecutive to each other and form the members of a compound sentence, as may be seen by converting the gerund into a verb of the same mood and tense as the other verb: la bonne femme se leva et accourut, etc.

As the Latin used the present participle preceded by *quasi*, in the sense of *as if*, so the Romance tongues employ the gerund after words of similar import.

Au fond se tient son page, immobile et comme attendant
ses ordres.

V. Hugo, *Ruy Blas*, IV. 1.

Je le considérais comme m'appartenant,
puisque je le portais au théâtre.

X. de Montépin.

Noi ne gim quasi gabbando.

Guittione d'Arezzo.

Ya está hecho brasa, y ya está como temblando de frío.

G. de Castro, *moc. de Cid*.

Con este pensamiento guió á Rocinante
hacia su aldea, el cual, casi conociendo la
querencia, con tanta gana comenzó á caminar.

Don Quijote, ch. 4.

SAMUEL GARNER.

Annapolis, Md.

LORD MACAULAY AS AN HISTORIAN.

It was the purpose of MACAULAY to give to the world, as the supreme effort of his life, "a history of England, from the accession of JAMES II to a time which is within the memory of men still living." Had he lived to reach the objective point of his magnificent design, it may be assumed that it would have culminated with Waterloo, the close of the Napoleonic wars, and the general reconstruction of Euro-

pean politics by the congress of Vienna in 1815. The French Revolution, an era which possesses a peculiar fascination for the creative and romantic historian, would have formed the beginning of the last act in his historic drama.

The character of WILLIAM III of Orange seems at an early period to have captivated the taste and inspired the imagination of our historian. That the Protestant hero is the central figure in his array of characters is evident at a glance. Upon the delineation of form and feature, as well as upon the portrayal of his inner life, the most elaborate artistic efforts of the historian have been expended. The clear original of this most highly drawn of all his portraits, may be discovered in the vigorous and faithful sketch of GILBERT BURNETT, Bishop of Salisbury, the friend and confidential adviser of his sovereign. It was the rich and complex interest that gathers around our seventeenth century history from the assembling of the Long Parliament in 1640 to the Revolution of 1688, which renders WILLIAM the central figure of the narrative. The men of '88 were the successors of the more heroic spirits of 1640, and consummated the labors of which their predecessors had seen but the vigorous beginning.

The Revolution of 1688 was in itself a critical or regulative movement, an endeavor to fix and ascertain the limits of the constitution in precise forms and definite propositions. It was the matured result of the task undertaken by SIMON de MONTFORT in the thirteenth century, a task whose development, though often checked by Tudor and Stuart absolutism, has never been permanently arrested or overcome. The critical tone of the Revolution was in harmony with that coördinate movement in the sphere of analytical and philosophical development which was so marked a feature in the growth of the European intellect during the seventeenth century, a period treated with such felicity of style and richness of illustration by LECKY in his 'History of Rationalism.' In 1687, the year preceding the Revolution, NEWTON gave to the world the completed edition of his 'Principia'—upon whose foundation all true science must forever abide. The year that saw the accession of the House of Orange was the birth year of POPE, the most

finished product of the critical era. All the springs, all the quickening forces of modern life, were vigorously unfolding. The "old order was changing, yielding place to new;" the dramatic fire of Shakesperian days had been conserved and was to be correlated in its modern representative, the novel of life and character; FIELDING, SMOLLETT and RICHARDSON, were to follow in the wake of DE FOE, STEELE and ADDISON, and to expand the work which they had traced in outline in the still unfading portraiture of the *Spectator Club*. The era is one that possesses a peculiar charm for students of literary history as well as of romance, for MARK PATTISON and for THACKERAY, for the colossal learning and strict sobriety of judgment that were blended in L. VON RANKE, for the graphic faculty and presentative power of LORD MACAULAY.

Few eras present a more complex attraction or a more potent charm. To one side of MACAULAY'S nature it appealed powerfully—the diversity of strongly defined character, the ample scope for the exercise of delineative faculty, the unfolding of that political consciousness which was so eminently developed in our historian who amid all the vicissitudes of an arduous political career, never "gave up to party what was meant for mankind," nor soiled "the white flower of a blameless life" by ignoble concession or unworthy expedient—all these elements of inspiration were blended in the revolution of 1688. There was no suspension of development, no breach of political continuity even during the *Saturnalia* of the STUART Restoration, as "freedom slowly broadened down from precedent to precedent."

To the task of exhibiting this most critical and instructive of our political epochs, the sympathetic spirit of MACAULAY addressed itself, as the supreme effort of his life. Yet the central point of the great drama could be approached only by orderly and artistic advances—the precipitation of the modern compiler could find no place in the literary creed of our historian. In the construction of the classical sonnet, that most delicate and difficult of all metrical forms to the student of English verse, there must be so gentle and gradual a development of the thought through

the several stages of its progression that the leading idea to which all converges must be presented without abrupt transition,—the reader gliding into its possession with no consciousness of effort. To the observance of some such law of artistic harmony we are indebted for that unrivalled outline of our earlier history which conducts us with such felicitous grace and ease to the climax of the narrative, an outline whose vigor and freshness is not abated even in the light of half a century's expanding knowledge, with all the illumination and elucidation of comparative philology. The charge of inaccuracy and of unfair delineation of character, has been the favorite and oft-repeated complaint preferred against MACAULAY. No indictment, except that of plagiarism, is more easy to urge, nor more difficult to demonstrate by judicial process or by logical method. Similar accusations are advanced against all historians of eminence, unfairness being, in popular acceptance, a sort of generic designation for all encroachment upon inherited beliefs or deflection from transmitted creeds. It is the dictum of Guy Darell in BULWER'S famous story, "In my code to doubt is treason." The diligent student of our current literature is aware that the same allegations are brought, acrimoniously, it may be, against the most stimulating and exhilarating writers that have enlumined the dark sources and hidden springs of our modern life; against MR. FREEMAN, in regard to the archæological trustworthiness of his recent work; against JOHN RICHARD GREEN by BREWER, in a critique of wondrous amplitude and power; against MILMAN, the historian of Latin Christianity and of the Jewish race, who, with BISHOP THIRLWALL, was among the first of English scholars to appropriate the critical methods of German research; against AUGUSTIN THIERRY, the most fascinating in style of modern French historians, by no less an authority than MR. FREEMAN. The line would indeed "stretch out to the crack of doom," if all the instances were enumerated in which unfairness, perversity, or violent dealing with original sources, has been alleged against standard historians. It is true that MACAULAY'S most glowing pictures must be rigidly scrutinized and accepted with reserve,

it is true that intensity of conviction has sometimes led him into overwrought narrative, yet among all the masters of historic art, none has been animated by greater purity of spirit, by a more thorough absence of tampering with authorities, by more intense and exacting scrutiny of original sources,—those springs of history the knowledge of which is the first and highest condition of genuine scholarship.

The quickening power of his work is the purest attestation of its excellence. It is to him that FREEMAN attributes his own mastery of historic method, his own simplicity and vigor of diction. The same enlivening influence roused to activity the genius of FROUDE, whose reputation as a master of style will long survive his fame as an historian. To the same inspiration is due, in a measure, the fervor and glow of JOHN RICHARD GREEN, who gratefully recognizing this indebtedness to FREEMAN and STUBBS as his masters in English history, has apparently ignored "the dead but sceptred sovereign," who imparted to his own hand its cunning. Nor in our own land is his influence unseen or unfelt, even if it be discernible only in the faint adumbrations and hideous travesties of his avowed imitators. Let us at least be thankful that the American copyists have for the most part ripened into that "maturity of corruption" so vividly portrayed by FRANCIS—"at which the worst examples cease to be contagious."

It is an additional cause of surprise that the charge of unfairness should be so assiduously urged against MACAULAY, when in respect of many fundamental issues the historic world is still divided into hostile camps and contending legions. To illustrate this broad proposition by specific examples, the school of historians of which STUBBS and FREEMAN are the acknowledged leaders, and of which GREEN was the docile disciple, have constructed their historic foundation upon the presupposition of an exclusive Teutonic or Germanic basis underlying our English life and development. The influence of Roman occupation and Roman culture is explained as a merely transient force whose effects are speedily effaced by the im-

press of the Teutonic invasion. Yet historians of no less discernment and of no less attainment have seen in the long Roman tenure of the British isles from AGRICOLA to HONORIUS the formative period of much that is characteristic in our legal and municipal polity, and the origin of no inconsiderable portion of the Latin element in our vocabulary. The learned world is thus divided at the very threshold of our historic life, and no equitable or rational judgment can impeach the purity of the champions arrayed on either side of the still undetermined strife.

The time has not yet come, when the great transition epochs of the sixteenth and seventeenth centuries can be approached with perfect calmness, or discussed with perfect sobriety. The inherited passions and transmitted prejudices of the preceding ages subsist in modified activity, and perhaps some eras shall have passed over before we may hope to see the true and faithful images of the men of heroic stature,

"Cast in the mighty mould
In which in days of old
Those massive ages ran."

To the shame of our popular historical literature, the character and the function of the Puritan movement is oft-times a travesty of truth. In view of the discordant attitude of the scholarly world, especially in regard to many of the critical developments of the epochs succeeding the Reformation, the blasts and counterblasts of warring historic factions, there is no reason founded in equity or justice why MACAULAY's superb delineations should be consigned to the retributive genius of history as a salutary warning to all aspirants after the grace of style and the charm of literary form.

That the "shaping spirit of imagination" is an essential element in the formation of intellectual character is as true of the historian as it is of the poet or the scientist. It is the exercise of this faculty which enables him to re-create and restore a "day that is dead." For a cultivated imagination, by its very nature, must reproduce in faithful outline and with truthful touch. It is not the evolution of history from mere subjective fancies, but that

"vision and faculty" which pierces to the heart, lays open the inward and the essential and sweeps away the accidental, the extraneous and the traditional,—the revealing power that enabled SCOTT to re-create the character of RICHARD, and CARLYLE, stimulated by his example, to hold up a vigorous and genuine presentment of the great Elector. When some ages are passed over, it may be that the calmer scrutiny of a distant generation will discern in MACAULAY'S finished and breathing pictures, some deeper semblance of truth than shadowy counterfeits and mythical delineations. The unapproached charm of his rhythm, the golden cadence of his periods is the specific transgression for which he will find it most difficult to obtain absolution at the hands of his censors and critics.

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THE NORTHUMBRIAN *Ebolsung*.

In the *Academy* of August 7, 1886 (p. 92), PROF. COOK has, under this heading, anticipated a point which he will no doubt further deal with in his long expected and much desired Northumbrian Grammar. The article may be briefly summed up as follows: While rejecting, for various reasons, the already proposed etymological connections of this word, he postulates for the first part of it an Old-English **æfwils*, the transition of which hypothetical form into the actual *ebols*, is also explained.

Before saying a word in favor of one of these rejected etyma, I must try to dispose of two later suggestions. One was offered a fortnight later by MR. A. L. MAYHEW on p. 147 of *Notes and Queries* (August 21, 1886). He there asked if the word is perhaps coradicate with *æbelgan*, 'to be indignant.' The actually occurring form *ebylðu* by the side of *ebylgðe* are instanced in support of this etymology, while for a reason which is not sufficiently clear to me, we are also referred to DR. MURRAY'S 'Dictionary' in *voce a-bel-zen*. Apart from the fact that INDIGNATIO—*ebylgðu*, is separated in sense from BLASPHEMIA—*ebolsung*, there are phonetic difficulties in the way, which justify us in saying that the argument does not hold. First of all, it

can hardly be supposed that the *g*, which is certainly part and parcel of the word, should have entirely disappeared in *all* the Northumbrian forms which are confessedly of some antiquity. Secondly, if the *g* could disappear, and if the West-Saxon suffix *ā* could correspond to the *e* in *ebolsong*, we should expect this to be demonstrated from Northumbrian and not from Mercian forms. And lastly, this etymology involves the question of the 'root vowel' in serious difficulties.

The second suggestion may be found in 'SIEVERS' Grammar,' second ed. § 43 *ann. 4*. It is to the effect that *eofolsian* is from **efhalsian*. We must again bear in mind that in this hypothetical form the stress is placed on the first *a*, and therefore in *eofolsian*, on the second *o*. This antepenultimate vowel occurs as *u*, *o*, *a*, *e*, in the following forms: *ebulsung*, *eofulsung*, *efolsian*, *ebolsung*, *ebalsia*, *yfelsian* (see PROF. COOK's article); in the root syllable such a wide range of vowel symbols would not, I think, be found. It cannot be assumed, by the way, that *eofulsung*, etc., owe their forms to a supposed connection (through popular etymology) with *eoful*, *eofel*, 'evil,' and that therefore a shifting of the accent has taken place, for *eofel* (=*yfel*) is not usual in Northumbrian and is altogether too rare a form to have brought about this phenomenon, which, at the most, could only be the origin of *yfelsian*.

So these theories would seem to be unsatisfactory, and leave a better one to be desired. PROF. COOK does not believe in the anatomical process which cuts up the word *ebolsong*, into *ebol* and *song*, and justly so. There can be no doubt that, whatever the first element may be, MR. MAYHEW is right in suggesting the derivation of a verb in *-sian*. Although this is not Cook's ultimate view, he would not, speaking *a priori*, seem to be dead against this.

As to the first element, and its connection with *yfel*, I would venture to break a lance. PROF. COOK is very emphatic on the subject: "The Northumbrian Gospels, like West-Saxon, know only the form *yfel*, and it is impossible to identify this with *ebol*. The *b* like the *f* does undoubtedly stand for the sonant labial spirant; but the *e* cannot represent the umlaut of *u*, to say nothing of the vowel of the second

syllable." "I am not aware that, apart from the form *yfelsaþ* (WRIGHT-WÜLKER 482,8), about which presently, the existence of this word has been demonstrated in West-Saxon. I adduce the following from a tenth century prayer in the MS. Vesp. D. 20 p. 88 b, which will be found printed in full in the forthcoming part of the *Anglia* (xi, p. 98): *IC ondette modes morþor 7 mæne aðas únsibbe 7 eo fulsunge ofermetto, 7 únmodennesse 7 receleaste godes beboda.*" Here is another difficulty thrown in the way of the connection with *þelgan*. Now can we equate *eo* and *á* in West-Saxon?

Now I think PROF. COOK has overlooked the fact that *eo* (W.-S.) is the symbol of a vowel-value, in interchange, though exceedingly rarely, with *y*. If we perhaps doubt the ultimate West-Saxonhood of the *eo* in *eofulsæc* ('Elene,' 524), because all the epic poetry is of non-West-Saxon origin, the same can not be said of what occurs in the following passage of the A.-S. 'Boethius,' which is certainly of West-Saxon origin: *Hu mihtest ðu beon on midre pisse hwearfunga. þ þu eac mid earefoþe sum eofel ne gefeldest.* We may now compare this W.-S. *eofulsunge* with *yfelsaþ* in the Bible glosses as quoted above, and we need not look upon the latter with COOK as a "clumsy attempt to Saxonise the Northumbrian form."

As to the chief difficulty, that of the Northumbrian *e*, which still remains unanswered, I can only ask if, in the light of this new form, the matter does not assume a different aspect. True enough, we may take COOK's word for it that in those remnants that have come down to us the Northumbrian ancestor of our present *evil* is always *yfel*, but it requires a knowledge of the Lindisfarne vowels, to which I can lay no claim, to be able to say positively: West-Saxon *y* can never be Northumbrian *e*.

At this point PROF. COSIJN of Leiden has been good enough to place the following references at my disposal:

<i>ðe geðence</i> :	TIBI VIDETUR, 'Matth.'	17,25.
<i>gebrece</i> :	FUNGERETUR, 'Luc.'	1,8.
<i>breting</i> :	FRACTIO,	'Luc.'
<i>endebrednis</i> :	ORDO,	'Luc.'

Now here are some cases where the umlaut of *u* undoubtedly has become *e* in Northumbrian. I think that we have no choice left, but to

look upon *ebolsian*, etc., viewed in this light, as derivatives of *efol*, etc. < W.-S. *yfel*.

H. LOGEMAN.

Haarlem, Holland.

A NEW MAGAZINE: POET-LORE.

The CHEVALIER DE CHATELAIN, on the occasion of the three hundred and third anniversary of the birth of the poet of Avon, pierced with fine ridicule certain ambitious schemes of enthusiastic Shakespearians, proposed, three years before, at the tercentenary celebration. One plan, of which the CHEVALIER probably never heard, but which, like the others, was a complete and dreary failure, was the founding of a magazine, to become a depository of Shakespearian wisdom, and to be a sort of *Salon*, in which members of the guild, though more widely separated than Sicily is from Bohemia, might meet and talk. Where the Englishmen of 1864 failed, a young Philadelphian of 1883 succeeded. And in November of the latter year appeared the first number of *Shakespeariana*, "a journal designed to furnish a recognized medium for the interchange of ideas among Shakespearian scholars." It was most kindly received by the English press, welcomed by DOWDEN and HALLIWELL-PHILLIPPS, and STAPFER and SCHMIDT, and the best of Continental scholars; and had, as well, the endorsement of OLIVER WENDELL HOLMES, MATTHEW ARNOLD, and many a name familiar, and of great renown, outside the Shakespearian guild.

Its subsequent history has not been so fortunate, and its editorial management has been often changed. Its last issue, January 1889, dates from New York, and it is now directed by the New York Shakespeare Society, and is edited by MR. APPLETON MORGAN, author of the "Shakespeare-Myth."

The place of *Shakespeariana* has been taken in Philadelphia by a new and promising journal called "Poet-Lore: a monthly magazine devoted to SHAKESPEARE, BROWNING and the comparative study of literature." The last part of the title is significant, and if the editors really succeed in establishing for us, as in their editorial they promise, an American parallel to the *Zeitschrift für vergleichende Litteratur-Geschichte*, they will deserve, and doubtless receive, the gratitude

and applause of all who are interested in the scientific criticism of literature.

The magazine is in good hands. It is conducted by MISS CHARLOTTE PORTER, who was the last editor of *Shakespeariana* and who showed fine tact and skill in its management. The first number has for its leading article a scholarly and interesting paper from DR. D. G. BRINTON entitled "Facettes of Love: from Browning." Among those who have pledged themselves to assist the new enterprise are HORACE HOWARD FURNESS, WM. J. ROLFE, HIRAM CORSON, and D. G. BRINTON. The J. B. Lippincott Company print the magazine.

ALBERT H. SMYTH.

Philadelphia.

THIRD ANNUAL CONVENTION
OF THE
MODERN LANGUAGE ASSOCIATION
OF ONTARIO.

The study of modern languages has received an onward impulse in the Province of Ontario since the formation of the Modern Language Teachers' Association, whose primary object was to urge the claims of the modern languages to a place in the curricula of High Schools and Colleges, as a means of intellectual culture not inferior to the Greek and Latin classics. Since the formation of the association three years ago the object has to a very large extent been attained so far as the secondary schools are concerned; but the conservative forces which control the affairs of the colleges render progress there exceedingly slow; and, as it seems at present, only the irresistible power of death will be able to afford relief.

The third convention was held in the Canadian Institute, Toronto, on January 2, 3 and 4, 1889, being opened with an address by the honorary President, SIR DANIEL WILSON, President of University College, who gave a brief account of the Indo-European languages, and reviewed the progress of linguistic study from the time of the formation of the Royal Asiatic Society down to about the year 1860.

MR. SEATH, Inspector of High Schools, gave an address on the teaching of English in secondary schools. DR. MACGILLIVRAY, the

newly appointed Professor of French and German in Queen's College, read a paper on "The Position of Romance Philology in the Continental Universities." Other papers read and discussed were on "Written Examinations in English," "Elementary Teaching of French and German," "The Proper Character of Examinations in French," and "Practical Phonetics."

A resolution was adopted that a memorial be presented to the Senate of the Provincial University praying for changes in the courses of instruction. This memorial proposes that, in the fourth year, an option be allowed between a department of Romance and one of Teutonic Languages, the former to embrace French, Italian, Spanish, Provençal, and the latter, English, Gothic, Old and Middle High German, and Old Norse. The success of this proposal, if adopted by the Senate, will depend to no inconsiderable extent upon the appropriations that may be made for the library (none of the works published during the last thirty years on the philology of the modern languages having as yet been procured), as well as on the character of the future appointments to university professorships.

For the ensuing year MR. GOLDWIN SMITH, who has been a resident of Toronto for many years, was elected honorary president.

T. LOGIE.

Johns Hopkins University.

"GANSELL."

In HENRYSON's fable of "The Uplandis Mous and the Burges Mous" occurs the line,

"Thy guse is gude, thy gansell sour as gall."

LAING, in a note, conjectures that "gansell," means "sauce." JAMIESON defines "gansald, gansell," as a "severe rebuke," on the authority of RUDDIMAN, and as "equivalent to 'an ill-natured glour.'" He however points out that RUDDIMAN confounds this word with *gangeld*, "requital." He does not cite the passage from HENRYSON, but a proverb in two forms: "A good goose, but she has an ill gansell," and "It's a good grace [qy. *grice*?], but an ill gansell." If the word means "sauce," as seems likely, may it not have been figuratively used for a sharp or tart remark, as "sauce" is

sometimes used for an insolent or impudent speech?* I should be glad to know the etymology of the word, or any other instance of its use.

W.M. HAND BROWNE.
Johns Hopkins University.

CORRECTION.

In the review of M. GASTON PARIS' 'Extraits de la Chanson de Roland' (MOD. LANG. NOTES iv, col. 45) the statement is made, apropos of the treatment of *osberc*, "M. PARIS does not seem to have been aware that this explanation had already been offered by SUCHIER in GRÖBER'S 'Grundriss,' vol. i, p. 664, § 106." Too late for a rectification in the February number, I discovered (with regret for the oversight, though fortunately the harm was not great) a foot-note appended to the close of the article in question (*Rom.* xvii, p. 429), in which M. PARIS calls attention to p. 664 of the 'Grundriss,' stating that his article was written before he had read SUCHIER'S work. I may take the liberty of quoting here, from a private letter received from M. PARIS, a passage relieving M. GRAND of a part of the responsibility assigned to him in the review, as well as signalizing the above mentioned oversight:—

"Je vous remercie infiniment de votre article sur mes *Extraits*, et surtout de vos corrections. Je vais les comparer minutieusement à l' original ; et j'en ferai profiter ma prochaine édition en vous remerciant comme je le dois. Vous avez tort d'attribuer à M. GRAND les fautes du glossaire ; il n'est responsable que des omissions, qui sont peu nombreuses et graves, car il n'a fait que le relevé des mots. Vous dites, à propos de mon article sur *osberc*, que je paraiss ne pas avoir connu celui de M. SUCHIER ; voyez cependant la note de la p. 429."

The interesting note referred to reads as follows:—Cet article était écrit quand j'ai lu le travail, remarquable à tant d'égards, de M. SUCHIER, *Le français, le provençal et leurs*

*Since I offered the query on this word, "Two Fifteenth Century Cookery Books" (E. E. T. Soc.) have come to my hand. Here we have *gauncelye* as a sauce containing pepper, ginger, saffron, onions (or garlic) and parsley. The glossary (s. v.) cites GODFROY: "jance, jance, gance, sorte de sauce," and adds: "It would almost appear to be a sauce for a goose; compare 'gances, anseres silvestres': Ducange." This would agree with HENRYSON's use of the word; though in these cookery books it is not served with a goose but with eels and hens.

W. H. B.

dialectes (*Grundriss der romanischen Philologie*, t. iii). L'auteur a remarqué aussi la forme provençale de *osberc*: "Si, dit-il (p. 664), la Chanson de Roland a vraiment l'Anjou pour patrie, on s'explique d'autant plus facilement *osberc*, au lieu de l'habituel *halberc*, par l' *ausberc* des dialectes provençaux voisins: le nom sera venu avec la chose." Mais *osberc* n'est pas propre au *Roland* (voy. Schirling; les notations *auberc*, *aubert* sont dues à l'influence de *hauberc*, *haubert*), non plus qu'*elme*, et si l'on peut admettre que ces mots venaient particulièrement du Poitou, ils se sont répandus dans toute la France du nord, sans détruire d'ailleurs leurs concurrents nationaux, *halberc* et *helme*.

H. A. TODD.

SHELLEY'S LATEST BIOGRAPHER.

Shelley: the Man and the Poet. By FELIX RABBE. Chicago: A. C. McClurg & Co. 1888. 8vo. pp. viii, 411. Translated from the French.

The personality of SHELLEY, that "beautiful and ineffectual angel," is so fascinating that biographers, in attempting to relate and pass judgment upon the unfortunate occurrences of his life, find it peculiarly difficult to steer a true course between the Scylla of inordinate eulogy and the Charybdis of brutality. Most of his biographers appear to be beguiled, by the idealizing spirit which they have caught from SHELLEY, into a somewhat wavering application of the ordinary rules of social conduct. It is felt that a spirit so unselfish, so magnanimous, so sympathetic, so beautiful, is capable of no very serious wrong,—that such a spirit is a law unto himself,

"neither is it lawful
That he should stoop to any other law."

This feeling is fully shared by M. RABBE, who, felicitously enough, applies to SHELLEY at the outset the fine saying of BERLIOZ: "Now it is exceptional natures who lead the world; and it is well that it should be so, for by their struggles and their pain they purchase light and movement for humanity."

The opposite view of SHELLEY,—the vulgar view of the British public of his time,—was expressed by the English officer who is said to have greeted the poet in the post-office at Pisa

with the words, "So you are that damn'd atheist Shelley," accompanying the words with a blow of his cane. This rude indictment has been formulated and expanded to the extent of two volumes by MR. JEAFFRESON. While such brutality on the part of critic or biographer must be resented by all liberal-minded readers, it is unfortunately true that the thorough-going justification of SHELLEY, in all his relations, rolls a great burden of proof upon the counsel for the defence. This burden, which even PROFESSOR DOWDEN did not carry with perfect ease, proves quite crushing to the weaker frame of M. RABBE,—or would prove so, were it not considerably lightened for him by the large tolls levied at the French frontier upon such moral importations. That SHELLEY should desert Harriet when life became difficult with her and when Mary was so incomparably more attractive to him, somehow appears much more reasonable to the flexible intelligence of the Frenchman than to the rigid moral sensibility of the Englishman! It is then no matter for surprise that SHELLEY's French translator turns out to be his stanchest admirer and most loyal biographer.

This uncompromising championship puts the reader on his guard. One feels that M. RABBE holds a brief for SHELLEY, and that he holds it not so much in behalf of SHELLEY the poet as in behalf of SHELLEY the revolutionist. Nor can it be said of this biographer, as of PROFESSOR DOWDEN, that he furnishes data for the correction of any possible misjudgments of his own. Thus, in support of his unquestioning assumption that SHELLEY's desertion of Harriet was justified by previous unfaithfulness on her part, M. RABBE adduces no evidence beyond SHELLEY's subsequent asseverations to SOUTHEY and to Mary of his innocence, and his obscure hints touching certain "horrors of unutterable villainy that led to this dark, dreadful death." But M. RABBE gives data enough to indicate considerable obtuseness or perversity on his own part in the interpretation of the evidence. How, for instance, can any biographer fail to put the most natural interpretation upon the attempted assassination of SHELLEY at Tremadoc; upon the recollections which, according to THORN-

TON HUNT, "pursued him like an Orestes;" upon his story of the mysterious lady, "young, handsome, and of noble connections," who appeared to him in 1816, on the night before he left London for Switzerland, made a tender confession to him, thenceforth followed him in all his pilgrimages, and finally died at Naples "to SHELLEY'S inconsolable grief." If we know anything of the workings of SHELLEY'S mind, we know that his powerful imagination could convince him of the outward reality of its subjective creations. And it seems equally evident that, after Harriet's suicide, he was subject to fits of very natural but half-concealed remorse which at times made life burdensome, and which are psychologically quite reconcilable with his intellectual conviction of his real innocence toward that unhappy woman.

This moral obtuseness, which M. RABBE shares with so many writers upon SHELLEY, is not compensated by any perceptible critical faculty. It is a little startling to find a cultivated Frenchman so uncompromising a Shelleyite as to perceive in this poet's satirical writings an improvement upon "the incisiveness of Swift and the airiness of Aristophanes." Apropos of that disgusting farrago of dismal nonsense entitled "Swellfoot the Tyrant," M. RABBE has the fatuity to write as follows (with much more of the same sort): "The present time, which may be called the age of parody, may bow down before SHELLEY, and acknowledge in him the Shakespeare of the art." It would be impossible for any German making a *Fachstudium* of SHELLEY to go beyond this!

These reservations being made, it remains to be said that this is a very interesting and useful book, giving us in one volume,—and in plain language,—the cream of PROFESSOR DOWDEN'S less simple and much more extended narrative. While it cannot be compared in point of literary skill with SYMOND'S captivating little book in the *English Men of Letters* series, it is much more valuable as a repertory of facts about SHELLEY,—though its value in this respect is much impaired by the absence of an index. In short, the book is little more than a rather skilful compilation from the various authorities; but the author deserves our gratitude for allowing these authorities, whenever possible, to speak for themselves.

Thus all the most interesting passages in the poet's life are told by means of citations from his letters or diary, or from the narrative of MRS. SHELLEY, HOGG, PEACOCK, MEDWIN, and TRELAWNEY, ample quotations being also made from the biographies of ROSSETTI and PROFESSOR DOWDEN.

The work of the translator, MRS. CASHEL HOVEY, has been well done. The English typography (by CHARLES DICKENS and EVANS) is decidedly below the level of the best American work, and the proof-reading is not first-rate. At p. 75 there is a reference to an imaginary frontispiece, and at p. 81 to an imaginary "Appendix ii;" the running headlines are frequently useless and misleading, and there are too many typographical errors,—the reference to CHARLES BROCKDEN BROWN as "a German disciple of Godwin" (p. 226) perhaps not being one of them.

SHELLEY'S definitive biographer,—who must unite the sympathy and enthusiasm of SYMONDS and SWINBURNE with the good-sense and perspicacity of ARNOLD—is yet to come. The coming of such a biographer is by no means to be reckoned upon; meanwhile the proof afforded by this book that the fame of SHELLEY has extended beyond the limits of English speech, is cheering to the lovers of perfection. Not alone among the countrymen of ZOLA and of BALZAC, but among ourselves, there is good reason to hope that this biography may win many new readers for SHELLEY. And the idealist may perhaps be permitted to believe that every such genuine reader will bring us a step nearer to that remote ideal of social justice, in the interest of which this radiant poet engaged single-handed in the pathetic endeavor to shatter the present frame of things, "and mould it nearer to the heart's desire."

MELVILLE B. ANDERSON.

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DANISH ORTHOGRAPHY.

De nye Retskrivningsregler. Meddelelse fra Ministeriet for Kirke og Undervisningsvæsenet af 24 de. Juli, 1888. Kjøbenhavn. B. Pio, 1888.

Store og smaa Bogstaver. Et Indlæg i Retskrivningsspørgsmaalet af ERNST VON DER RECKE. Kjøbenhavn, Gyldendal, 1888.

For many years the subject of orthography has been a thorn in the flesh of the Danish people. Numerous attempts have been made by commissions and individuals to meet the demand for a consistent method of orthography, but to each new attempt so many objections have been raised that at last it seemed almost hopeless that we should ever arrive at a satisfactory result. In February, 1885, the Ministry of Religion and Instruction received an announcement from the Pedagogical Society to the effect that that body had been unable to introduce a common system of orthography throughout the country, and suggesting that the Ministry take steps to effect this important change. As a result of this appeal the Ministry undertook to make the attempt under the following conditions, set forth in their report:

- I. That the Ministry shall cause a short system of orthography to be compiled.
- II. That the Ministry shall authorise an orthographical dictionary.
- III. That the Ministry shall in the future authorise and recommend only those books in which the recognized orthography is closely followed.
- IV. That the Ministry shall provide that books published by the government, especially Bibles and psalm-books, be subjected to an orthographical revision.

A commission composed of some of the most prominent philologists and teachers of Denmark was promptly appointed by the Ministry, and the pamphlet which it is our purpose to notice is the result of their labors. Although the new system of orthography as a whole is regarded with favor by the majority of Danish students and teachers, there are some points that have been severely criticised by many.

The vexed question of initial capitals in common nouns is disposed of in the easiest manner by postponing its settlement. It is stated in the pamphlet that although a majority of the commission were in favor of making this radical change, yet in view of its great importance and the variety of opinion at present existing, it seemed best to wait for fuller testimony. How fierce is the opposition to

this sensible innovation is forcibly shown by the second pamphlet included in this review. The question of the change to the Latin script is treated in much the same way, but it is authorised that both the Gothic and the Latin script may be employed in the higher schools.

The rule for the use of capitals is simple and shows no important change from the old system. The old system of composition is also retained with some few modifications. The rules of composition are very full and clear, certain general principles being given, after which the numerals, pronouns, adverbs and prepositions are treated in detail. Among the adverbs may be noted *i Gaar* (yesterday), *i Afstes* (last evening) and *i Morges* (this morning), written separately. Heretofore custom has been undecided whether to write these words separately or to combine them into single adverbial forms. In the case of *i Afstes* and *i Morges* we have good reason for the simple form in the fact that neither *Afstes* nor *Morges* is employed separately in this form. In general it seems unnatural to write any part of an adverb with a capital. It is to be regretted that these separate forms should have been preferred to the more logical and natural ones in common use.

The stand taken by the commission with regard to the numerals has roused perhaps more opposition and dissatisfaction in Denmark than any other. According to this, the old hitherto-used are retained. That is, instead of *femti*, *sexti*, *sytti*, etc., we shall say *halvtredsinstyve*, *halvffjerdinstywe*, *halvfeminstyve*, etc. To this system there are two objections; first, it is cumbersome, and difficult for foreigners and children to acquire; and secondly, the simple system is employed in Norway, and the retention of the old Danish method is one step towards increasing the differences between the written languages of these two peoples of Scandinavia. It is heartily to be hoped that this portion of the new rules of orthography will be altered.

An important step is taken with regard to the use of the accent to distinguish between words of similar spelling but different meaning, as *en* (but) and *én* (one). This practice, which has become very popular of late in Denmark, is done away with in Danish words,

and confined to words of foreign origin. The use of *å* in place of *aa* is also prohibited, on the ground that the form is Swedish and unnecessary.

The subject of the vowels and consonants is treated at some length. Among the suggestions may be noted the one to the effect that *aj*, *ej*, *øj* and *uj* shall be written in place of *ai*, *ei*, *øi* and *ui*; *ai* and *ei*, however, being permitted in foreign words. Following the example of the progressive German phonetists, mute *h* is cast out in all Danish words except *hi* (to distinguish it from *ti*). This is decidedly a step in the right direction and one scarcely to be expected in an otherwise so conservative report. The rules for the dropping of mute *d* are also good. The paper concludes with rules for the spelling of foreign words and proper names. To *Whist*, mentioned as the only word in Danish written with *wh*, might be added *Whig*. The old forms *Theater*, *Theologi* are changed to *Teater*, *Teologi*, whereas by a strange inconsistency *ps* (*Psykologi*) is retained.

In most respects this report is to be regarded as marking a decided advance in Danish orthography. With the exception of the numerals and the adverbs the changes are at least reasonable, and although many may regret the postponement of the question of initial capitals and the Latin script, few will deny the advantage of having a system of writing that all Dænes may successfully follow.

HERR VON DER RECKE's pamphlet is of interest as showing the bitterness with which this question of large and small letters in common nouns is being discussed in Denmark. The "Entgegnungen" of the two schools of philologists in Germany are not more fierce than this conflict over the capitals in Denmark. VON DER RECKE, who is a poet of some distinction in his native land, is an ardent supporter of the old order of things, and in this pamphlet he presents the arguments of his own side and meets those of his opponents with an earnestness often bordering closely on ill-temper. He commences by abusing the would-be reformers, asserting that the movement is directed almost without exception by scholars that are philologists and nothing else, who are not competent to decide

a question of this kind. When we consider that a majority of the commission appointed by the Ministry of Instruction to prepare a system of orthography were in favor of making this change, our author's statement seems excessive. His claim, too, that the poets and not the philologists are the ones most competent to judge in this matter, would certainly not hold good in this country.

The first part of the pamphlet is devoted to showing the advantage of the present system in preventing misunderstandings. In Danish, as in English, there are many nouns and verbs having exactly the same form. In Danish these words are distinguished by the use of the capital with the noun, while in English we are forced to distinguish them by their relations to other words and by the general meaning of the passage. The examples cited by the author offer, no doubt, possible misconceptions, especially for a foreigner, though many of them, as he himself adds, may be understood by a second and more careful reading, thereby, however, entailing an additional, unnecessary expenditure of time and labor. *HERR VON DER RECKE* is quite right in asserting that the use of capitals for all nouns obviates many possibilities of misunderstanding, and he does well to devote so much space to this part of an otherwise rather weak argument.

The favorite argument of the reformers, that as the necessity for capitals is not felt in other languages (Swedish, French, English, etc.), therefore they can equally well be dispensed with in Danish, is met by the author with the statement that Danish offers many more opportunities for confusion between nouns and other parts of speech than any of these languages, and he defends this statement by comparing similar passages from the different languages, according to which the possibilities of confusion in Danish appear to be twice as numerous as those in any of the other languages. This comparison is scarcely complete enough to be accepted as final, but it must be admitted that the number of common forms existing in Danish is very great, greater even than in English.

HERR VON DER RECKE has not considered at all the positive advantage of our own system of capitals in distinguishing proper from com-

mon nouns, a part of the subject that certainly deserves some notice, and the statement that the excessive use of capitals disfigures the printed page is dismissed with scarcely a word.

The claim for the retention of capitals on the ground of their intimate relation to the development of the national literature may be a weak one, viewed from the practical or the scientific side, but it is one that should by no means be disregarded. Oehlenschläger and Holberg printed according to our system of capitalization would certainly lose somewhat of their character, but *HERR VON DER RECKE* goes too far in stating that many nuances in Danish writers owe their origin to the use of capitals in all nouns. One might as well say that the delicacy of the Victorian poets is owing in great measure to the modern system of punctuation. We must, however, allow much for national prejudices. We Americans admit the superiority of the metric system over our own ridiculous method of computing distances and dimensions, but we still retain the latter. The author makes an eloquent appeal for the established state of things, and if we cannot agree with his views we can at least sympathize with his feelings. This pamphlet is by far the best presentation of the conservative arguments on this subject yet given, and it deserves to be read by all Danish students. The style, barring the excessive use of foreign words, is admirable and the reasoning, even when devoted to weak arguments, is clear and forcible.

DANIEL KILHAM DODGE.

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WEITERE BEITRÄGE ZU MICHAËLIS' PORTUGIESISCHEM WÖRTERBUCH.

ALLOTROPO, m.: scheideform (=fórmā divergente). *Revista lusitana*, 1887, p. 208.

ANALPHABETO, ad.: unwissend, ungebildet, ungeschult. 'O Positivismo,' II, p. 510; *Revista de Estudos livres*, 1885, p. 381. Cf. VIEIRA, s. v.

AUTOAR, v. a.: gerichtlich belangen, verfolgen. E' essa escola e esse partido que . . . supprimem conferencias, mandam autoar os seus promovedores. 'O Positivismo,' II, p. 504.

AUTOGENICO, ad.: schöpferisch (= creador). Tem dentro de si um *foco autogenico* de concepções sempre novas. 'O Posit.' IV, p. 172.

AZARANZAR, v. a.: stutzig machen, verwirren. Por fim a indústria portuguesa contrafez também, em Lisboa; *azaranzada*, porém, com o contra-senso de escrever fósforos de segurança sem fósforo, limita-se a dizer sem enxofre. *Revista lusitana*, 1887, p. 221.

CANIBALESCO, ad.: nach art der kannibalen, kannibalisch. 'O Posit.' II, p. 313.

CANTONALISMO, m.: sondergeist, sondertum, particularismus. 'O Posit.' II, pp. 419, 420 et passim. (Gegensatz: nacionalismo).

COLLECTIVISTA, m.: Communist. 'O Posit.' IV, p. 245 et passim.

DECHRISTIANISACÃO, f.: entchristlichung. 'O Posit.' II, p. 505.

DEMOPSYCHOLOGIA, f.: Erforschung der volksseele, demopsychologie. J. LEITA DE VASCONCELLOS, 'Tradições', p. 2.

DEMOPSYCHOLOGO, m.: Erforscher der volksseele, demopsycholog.

DESAMORTISACÃO, f.: rechtlichmachung von gütern toter hand. 'O Posit.' IV, p. 313.

DESIDERATUM, m.: vermisste und begehrte sache; desideratum. 'O Posit.' II, p. 505.

DESSORAÇÃO, f.: auflösung in wasser; fig. auflösung (= dissolução). 'O Posit.' IV, p. 311.

ESPHACELAMENTO, m.: verderbnis: untergang. 'O Posit.' IV, p. 315.

ETIQUETAR, v. a.: mit einem zettel versehen, auszeichnen. 'O Posit.' IV, p. 127.

EVHEMERISAR, v. a.: vermenschlichen? 'O Posit.' IV, pp. 435, 436, 438.

FACCIOSISMO, m.: factionenwesen, parteiwenen. 'O Posit.' II, p. 508.

FARELORIOS, (pl. von *farelorio*): allerlei kleines gebäck, besonders für festliche anlässe.

HOMOLOGAR, v. a.: entsprechend machen, angleichen. 'O Posit.' IV, p. 435.

HYPOTHENISADOR, ad.: schwächend, entnerwend. *Revista lus.*, 1887, p. 2.

IDEA, f. *idea mãe*: grundidee. A *idea mãe* que presidiu á elaboração do methodo de leitura. 'O Posit.' III, p. 124.

IGUALITARIO, ad.: gleichheitsfreundlich. 'O Posit.' III, p. 166.

LETRA, f.: *letra morta*, toter buchstabe, kraftloses gesetz. 'O Posit.' II, p. 509.

LIVRE, ad. *livre-arbitrio*, m. freie wille; willkür. 'O Posit.' II, p. 503; IV, 378.

LIVRE-EXAME, m. freie prüfung, freie forschung. 'O Posit.' IV, 312. Cf. VIERA, s. v.

MANUZEACÃO, f.: handlichkeit. Este livro .. . é de facil manuseação e rapida consulta. *Revista de Estudos livres*, 1886, p. 417.

MARAVILHOSO, m.: das übernatürliche; der wunderschatz. Quando cada raça tiver collectcionado todos os elementos do seu *maravilhoso*. 'O Posit.' II, p. 272; ib. p. 274 et passim. Cf. VIERA, s. v.

MEGALOMANIA, f.: grossenwahnsinn. 'O Posit.' IV, p. 430.

MEGALOMANIACO, m.: einer der am grossenwahnsinn leidet. 'O Posit.' IV, p. 431.

MESOLOGIA, f. Die lehre von der abhängigkeit der phenomena von ihrer umgebung. 'O Posit.' II, p. 414.

MESOLOGICO, ad. von umgebenden zuständen bedingt. 'O Posit.' II, p. 406 et passim.

MESSIANICO, ad.: messianisch. 'O Posit.' II, p. 312.

MONOGENISTA, m.: Anhänger der lehre von der abstammung des menschengeschlechts von einem paare. 'O Posit.' II, pp. 102, 411.

NATURALISTICO, ad.: naturalistisch, den naturglauben bekennend. 'O Posit.' II, p. 326.

OPERARIADO, m.: arbeiterstand, handwerkerstand. 'O Posit.' IV, p. 244.

ORGIASTICO, ad.: schwärmerisch, begeistert. 'O Posit.' II, p. 435.

PEDRA f. *pedra de linho*, ein stein flachs (altes gewicht = 14 arrateis).

RADIOSCOPO, m. radiometer, gradbogen, jakobsstab. 'O Posit.' II, p. 416; IV, p. 373.

RECEBER-SE, v. r.: sich verheiraten (= casarse). Cf. LACERDO, VIERA s. v.

RELATIVISMO, m.: relativismus. O *relativismo* sociologico designa a natureza das energias sociaes. 'O Posit.' II, p. 167. et passim.

SENSITARIO, ad. etwa: die denk =, urteilsfreiheit betreffend. Essa escola e esse partido que admitem o suffragio universal e as limitações *sensitarias*. 'O Posit.' II, p. 503.

SOCIALATRICO, ad.: die genossenschaft, gesellschaft anbetend, verehrend. A comemoração dos grandes typos da humanidade foi particularisada por Augusto

Comte em ceremonias *sociolatricas*, que foram immobilisar-se no formalismo de uma religião demonstrada. 'O Posit.', II, p. 513.

SOPHISMAR, v. a.: *wegklügeln*. (O povo) virá um dia a ser alguma coisa de mais nobre e de menos maleável nas mãos dos que agora *the sophisman* todos os direitos. 'O Posit.' II, p. 175. Cf. VIERA, s. v.

SUBALTERNIDADE, f.: *untergebenheit*; *untergeordnetheit*. 'O Posit.', III, p. 168.

TRANSVIAR, v. a.: *irre leiten*, *irre führen*. Que tudo isto era conhecido, e que sómente alludio as factos, em vista de certas acusações recentes que pareciam tender a *transviar a opinião*. *Boletim da Soc. de Geog. de Lisboa*, 1882, p. 116.

HENRY R. LANG.

New Bedford, Mass.

A NORWEGIAN PLAY.

Sigurd Slembe: a Dramatic Trilogy. By BJÖRNSTJERNE BJÖRNSEN. Translated from the Norwegian by WILLIAM MORTON PAYNE. Boston: Houghton, Mifflin & Co. 1888. pp. viii, 323.

In his brief but admirable preface the translator tells us that 'Sigurd Slembe' is reckoned as perhaps the noblest production of that Norwegian literature which BJÖRNSEN has created and of which he still remains the most conspicuous figure. This is a historical play of the twelfth century, the scene being laid among the Viking Chiefs of Norway and the Orkneys. The aim of this gloomy tragedy is, apparently, to purify the soul by the spectacle of the "fierce wars and faithful loves," the ferocious cruelty, and the clammy tenacity of the Northland. Its hero falls by that sin which destroyed the angels. He forsakes the mother who lives but in and for him, he forsakes the woman whose heart he wins, he makes himself a crusader, then an outlaw, he slays his brother, makes friendship impossible, steals his soul to all pity, and carries fire and sword all over his own dear Norway. Yet his intentions are good, his aims are high, and his innate nobility of character commands first our esteem and finally our pity. It is hardly to be doubted that Sigurd is an addition to the list of great ideal creations. There is a multitude of minor personages, and their profiles are cut with the sharpest precision.

As to the plot, the drama is an almost exasperating medley of cross-purposes,—of mouths that blow hot and blow cold, of people who scarcely know their own minds (well as the author makes us know them), of warriors who act when action is futile and refrain from action when alone it might avail. In this respect BJÖRNSEN seems to have modernized and Hamletized the forthright Viking character. Of course he is too massively original to imitate anyone, but traces of SHAKSPERE's influence are not wanting. For instance, there is a Lady Macbeth pitted against a Hamlet. From such unequal conflict Hamlet naturally withdraws by— withdrawing from life. This he does by magnanimously putting on the poisoned shirt which his devoted mother has prepared for his fraternal rival.

All this tragic action moves against the wintry background of the far North, whose bleak skies, dark waters, endless snowfields, majestic mountains, sunless fjords, are ever present by suggestion. In power of instantaneous photography of scenes and moods BJÖRNSEN ranks with the greatest. This is not the place to discuss the comparative merits of the tragedy: suffice it here to say that, for an equal display of creative dramatic force, one looks back, involuntarily, to GOETHE'S 'Faust.'

The translator's task has been performed with exceptional skill. The diction is idiomatic and homely; the phrasing remarkably crisp and clear-cut. All that any translator,—not himself a poet of genius,—could do to naturalize this great drama in Anglo-American literature, MR. PAYNE has done.

MELVILLE B. ANDERSON.

State University of Iowa.

La Langue française par PAUL BERCY, B. L., L. D. I. Méthode pratique pour l'étude de cette langue. II. Variétés historiques et littéraires. Boston: Schoenhof.

Nous n'avons pas la prétention de discuter ici la valeur intrinsèque et à beaucoup d'égards incontestable de la méthode dite naturelle. Elle a rendu, elle rend, elle rendra encore de grands services, surtout si l'on ne perd pas de vue deux faits capitaux et d'ail-

leurs évidents: c'est, d'abord, que l'esprit de l'élève n'est pas de tout point comparable à celui du petit enfant, et que, par conséquent, le raisonnement doit tenir une plus grande place dans l'enseignement d'une langue nouvelle que dans celui de la langue maternelle; c'est, ensuite, que l'acquisition normale de cette dernière ne décharge point l'enfant lui-même d'une étude ultérieure et systématique de la grammaire et de la syntaxe. La pratique peut, à bon droit, précéder la théorie, elle ne la supplée pas entièrement. Dans l'étude parfaite d'une langue, il y aura toujours deux stades successifs;—seulement, dans le cas où il s'agit d'un esprit déjà formé et d'une langue étrangère, le premier de ces stades ne saurait que gagner à une initiation élémentaire et graduelle à ce qui constitue le second. La tâche du professeur s'en trouvera sensiblement allégée, quand il passera (pour emprunter une expression frappante du langage de l'industrie) du *dégrossissement* au *finissage*.

Les deux volumes de M. P. BERCY que nous avons sous les yeux, sont destinés, le premier aux commençants, le second au degré intermédiaire des élèves. Encore faut-il admettre que la 'Méthode pratique' devrait être précédée de quelques leçons très élémentaires, car il est évident, et nous n'en voulons pour preuve que les questions et les réponses des personnages mêmes du livre, que l'on ne saurait de but en blanc entrer en conversation réglée, si simple soit-elle, dès la première heure. Mais M. BERCY a laissé avec raison ces rudiments nécessaires à l'initiative personnelle du professeur, qui, s'aidant, comme chacun sait, de gestes appropriés et d'intonations suggestives, débute par une leçon de choses généralement empruntée aux objets qui l'environnent. La nature même de ces tout premiers pas ne permet guère de les figurer sous forme de manuel, et ils varient avec le lieu et ce qu'on y voit,—par exemple, avec l'ameublement de la pièce où la leçon se donne. Cette réserve faite et l'élève une fois amené à une compréhension embryonnaire, pour ainsi dire, des phrases les plus élémentaires, on pourra sans crainte prendre pour guide le manuel de M. P. BERCY. Chaque page comprend, au-dessous du texte de la leçon supposée, quelques notes sommaires, empruntées au corps du récit dialogué,

—notes sans ordre apparent, mais dont l'intelligente gradation emmagasine petit à petit dans l'esprit du lecteur nombre de données grammaticales essentielles. Hâtons-nous d'ajouter qu'un professeur capable prendra plaisir, au cours de la conversation, à en ajouter d'autres; aucun prétendent que l'auteur en est quelque peu avare;—nous ne saurions endosser ce reproche, et nous croyons qu'il a évité le double écueil d'un manuel sans enseignement (qui n'en serait plus un), et d'une mosaïque grammaticale, où l'abondance des matériaux engendrerait la confusion. On ne saurait tout dire dès la première heure, et c'est à l'intelligence du maître à saisir au vol l'occasion que les remarques et les fautes de ses élèves ne manqueront pas de lui fournir.

Les exercices écrits que propose la 'Méthode pratique' nous ont paru excellents, et témoignent hautement de l'expérience pédagogique de l'auteur.

M. P. BERCY nous pardonnera-t-il quelques observations de détail?—Son livre n'est pas sans négligences de style, et nous ne saurions que l'engager à le revoir avec soin, en vue de l'édition prochaine que sa valeur incontestable ne manquera pas de rendre bientôt nécessaire. Ainsi, il définit le *fronton* (page 77): "Ornement d'architecture qui termine *supérieurement* les grands édifices." C'est là évidemment un lapsus; "*supérieurement*" n'a pas le sens que le texte lui prête (v. LITTRÉ s. v.). Il eût fallu dire: "qui surmonte" ou: "qui couronne les grands édifices," ou même, si l'on veut, quoique moins correctement peut-être: "qui termine la partie supérieure des grands édifices."—"Prendre une rue derrière" (p. 178) n'est guère élégant; pourquoi ne pas écrire: "une rue latérale," ou "située en arrière?"—"Service," pris absolument, indique toujours le service militaire (ou diplomatique, dans un sens très spécial); aussi nous étonnons-nous fort (p. 181) de voir une jeune fille "au service," alors qu'il eût fallu dire "*en* service."

Mais nous ne continuerais pas cette chasse à la *petite bête*; ces inadvertisances sont péché véniel, et si elles font quelque peu tache dans l'ouvrage lui-même, elles ne feront guère plus de tort à l'élève que l'amusante coquille qui, dans le second volume (p. 248), traduit *bull-*

fight par 'combat de *travaux*' Aussi bien avons-nous peut-être, plus haut, fait au protéger son procès plutôt qu'à l'auteur lui-même.

Ce second volume de 'Variétés' comble, ainsi que le fait remarquer l'auteur dans son intéressante préface, un regrettable lacune, en fournissant une lecture intermédiaire aux élèves qui ont terminé la partie purement pratique du cours et qui ne sont toutefois pas encore à même d'aborder les œuvres originales, dont ils ne tireraient point le profit que cette station préparatoire assurera en l'ajournant. Nous ne savons pas cependant si l'ordre, historique en certaine mesure, que l'auteur a suivi, est particulièrement heureux ; ce pauvre avocat Pathelin dans son travestissement moderne, pour n'en citer qu'une victime, pourrait bien s'en plaindre un peu. Une chrestomathie, allant du simple au compliqué (toute proportion gardée, bien entendu), eût peut-être tout aussi bien rempli le but visé, sans altération de texte ; mais c'est affaire de goût, et, tel que le voilà, ce volume rendra de précieux services.

Les notes grammaticales, succinctes mais souvent ingénieuses, qui suivent chaque chapitre, rappellent à l'élève sous une forme nouvelle les points touchés pendant la première partie du cours ; elles sont rédigées de manière à le faire penser, et son attention y est dirigée tout particulièrement sur les idiotismes. Après avoir terminé ce volume, il sera suffisamment préparé pour aborder l'étude des auteurs, car nous aimons à supposer que pendant celle des 'Variétés' son maître aura donné une partie du temps disponible à une revue rapide mais *systématique* de la grammaire et de la syntaxe. Les excellents prologèmes de M. P. BERCY auront été à cette tâche tout ce que, sans eux, elle pourrait avoir d'ingrat et de fastidieux.

A. DUFOUR.

Mills River, N. C.

CORRESPONDENCE.

BREYMANNS FRANZÖSISCHE ELEMENTAR-ÜBUNGSBUCH.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS :—In a late issue of your Journal I find, over the signature of MR. RICHARD OTTO, some strictures upon a passage in PROF. WHITE'S

paper published in your issue of June last; as to the purely theoretical teaching of modern languages in German universities. MR. OTTO takes exception to PROF. WHITE'S statement as too sweeping, and calls the attention of your readers to the fact that there is at the University of Munich a chair of Modern Languages and Literatures, filled at present by PROF. H. BREYMANNS, who is said to teach these modern languages practically. I use "said to teach," for reasons that will be obvious in what follows.

DR. BREYMANNS text-books on the French language, published by the Macmillans in 1875, were recognized at the time as quite an improvement upon their predecessors ; To use a hackneyed expression, they met a well-defined want. They were, however, very soon superseded by other text-books that filled this want even better, and their usefulness has long since departed. Of the works on the same subject published by DR. BREYMANNS since his return to Germany, it must be confessed that the *purely theoretical* are models of methodical and comprehensive treatment ; when, however, he comes to the *practical*—and I will take as a fair sample of his practice his 'Französisches Elementar-Übungsbuch für Realschüler' (München, 1884)—then he sinks beneath criticism. As it is not to be supposed that many of your readers possess this remarkable work, I may be warranted in giving a few specimens of DR. BREYMANNS French. I make no comments—none are needed. The italics are mine :

P. 7. Tu as blessé *ton* pied. Le comte est alité, il a *un pied blessé*.—P. 9. La chaîne est *fait* de fer.—P. 11. La cruauté est *un défaut noir*.—P. 23. On a *chassé un ours*.—P. 28. Nous avons eu *une joie*, nous avons vu *une cage de canaris*. Le verre aurait-il *une cassure*?—P. 29. Notre ami a admiré la vue de la *hauteur de cette montagne*.—P. 30. Ton père *aura-t-il fait son déjeuner* à sept heures?—P. 33. Les domestiques demeurent *avec nous* et travaillent pour nous et *pour cela* il faut respecter les domestiques, car *chaque* travail est respectable—P. 37. Vous avez déjà vu des *ustensiles* de cuivre tels que des poêles et des *tuyaux*. On emploie le plomb pour *en* faire des enciers. Dans *les industries* on fait souvent usage de l'étain. Tous les métaux sont *solides* à l'exception du

mercure. Vous avez vu le mercure dans les tuyaux des baromètres.—P. 39. On emploie le fer pour en faire les clefs et les verrous.—P. 41. Le repas du matin est appelé le déjeuner.—P. 59. *Dans quel âge es-tu à présent?*—P. 73. Quand les oies et les canards quittent l'eau, leur élément favori, ils séchent d'abord leur plumage, en secouant les ailes, ensuite ils nettoient et engrassen leurs plumes. Loin de l'eau ils mènent une triste vie et s'ennuient beaucoup.—P. 76. Vous ne salirez non plus les bancs et les tables. Vous ne désunirez jamais vos camarades, mais vous adoucirez ceux qui sont irrités. *Bannissez loin de vous chaque mauvaise pensée, car un bon enfant rougira en pensant même le mal.*—P. 80. Le paysan tend sa main pour toucher l'argent. La police défend de vendre des marchandises corrompues.—P. 90. *Au delà du cercle polaire arctique est située tout autour du pôle nord la zone glaciale boréale.*—P. 97. Nous avons un beau verger devant la ville.—P. 115. Un jour deux garçons de métier, Joseph et Benoît, traversaient un village.—P. 116. Je me rappelle d'y avoir travaillé à un chaudron.—P. 122. Aubertot dont la résistance n'était pas facilement à surmonter,—etc., etc.

These are samples—there are very many more of the same kind—of what some may call practical French. The French call it *Charabia*.

To be sure, there are also a fair number of exercises in pretty good French—as grammar-French goes; for example, on p. 51 there is an exercise on "Les Doigts" which is quite acceptable, and if the reader will compare it with the first exercise in SAUVEUR'S 'Causeries avec mes Elèves,' he may perhaps account for what is not *Charabia* in DR. BREYmann's book.

The Bavarians murdered the French terribly at Bazeilles, but nothing to this.

Very respectfully,

A. TALICHET.

University of Texas.

DR. FURNESS'S LECTURES ON SHAKESPEARE.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—The Shakespearian lectures given by DR. HORACE HOWARD FURNESS in the chapel

of the University of Pennsylvania have been an immense success. They have attracted the largest and most cultivated audience the University has ever known. DR. FURNESS as a Trustee of the University has led many a reform within the institution and placed all connected with it deeply in his debt. "More is his due than more than all can pay." But it has been hard, and indeed hitherto impossible, to convince the great scholar, learned as he is modest and modest as he is learned, that the people of Philadelphia would gladly hear some personal words from the man who has contributed to the world in his 'Variorum Shakespeare' the crowning-work of Shakespearean scholarship.

The first lecture, "Shakespeare's London," was delivered on the sixteenth of January. The second and third, on "The Study of Shakespeare," on the eighteenth and twenty-third, and the last, "Shakespeare's Art in constructing a Drama," on Friday, January the twenty-fifth.

Whether or not the lecturer's studies in dramatic 'time-analysis' have made more strong his memory for time and appreciation of its flight, I cannot say, but certainly he did have, most unhappily for his hearers, shrewd side-long glances at the dial, and much eye to his watch. His longest lecture seemed all as short as James Gurney's only speech in *King John*. For to the presentation of his rich and various theme he brought the charm of his personality, the beauty of his elocution, and all the fascinating aids of language, over the resources of which DR. FURNESS exercises at all times sovereign sway and masterdom.

The passionate life of England just shaking off its sterile curse at the very outset of its swift Elizabethan race, and all alive with strange and novel stirrings, he depicted in lightning words. A soul was created under the ribs of death, and for an hour old London, Cheapside, Bucklersbury, the Bridge, and all the places sacred in our memory, were as familiar as the streets of Philadelphia. We followed young SHAKESPEARE from his inn to the theatre, never losing sight of him through crowds of gallants, or among shouting watermen. The age was interpreted out of the mouth of its own children. From original

sources were drawn all the facts marshalled with such skill and explained with such acumen.

The rational approach to the study of the Master-Poet through grammar, archæology and philology was treated with never a lapse into prosiness or conventionality. But the last lecture was the important one. Following FREYTAG, the lecturer analysed with masterly skill and simplicity the evolution of a plot and the relations which the characters and incidents bear to the central idea. The weakness of SHAKESPEARE's fourth acts was well illustrated; and a hit, a very palpable hit, recorded when the critical foil pricked the body of theatrical realism.

Those of us who consider ourselves average students of SHAKESPEARE have listened to so many clamorous voices raised in windy chorus of theorizing and moralizing, that we were startled and delighted to hear addresses in which elementary facts, and principles, were invested with the grace of novelty, and the glamour of romance. Our "soul hath her content so absolute, that not another comfort like to this succeeds in unknown fate."

ALBERT H. SMYTH.

Philadelphia.

PROFESSOR CURME'S ASSOCIATE EDITORS.

TO THE EDITORS OF MOD. LANG NOTES:

SIRS:—Please allow me a few lines to correct an erroneous impression which the reviewer of PROFESSOR CURME's book seems to entertain with reference to the persons to whom the editor acknowledges his indebtedness. In no proper sense were we associates; for PROFESSOR CURME made his own selections and wrote his introduction without advice or assistance from us. Our work consisted solely, so far as I know, of reading the proofs and making a few marginal corrections and suggestions. It is due to PROFESSOR CURME, as well as to us, that our proper relations should be known, since to consider us all under the misleading caption of associates, would be to deprive him of the praise he very justly deserves for the excellence of his work, and to hold us responsible for any adverse criticism which may attach to it.

Respectfully,

SAMUEL GARNER.

Annapolis, Md.

BRIEF MENTION.

'Ueber den Ursprung der neuenglischen Schriftsprache' (Gebr. Henninger, Heilbronn), by DR. LORENZ MORSBACH, is an important contribution to English philology. In the popular view the literary or standard English of today received its initial stamp at the hands either of CHAUCER or of WYCLIF. Several years ago PROF. TEN BRINK ('Chaucer's Sprache und Verskunst') weighed the evidence of their respective claims to this singular honor, and decided that the influence of the court poet CHAUCER in determining the future destiny of the language, was at most but incidentally aided by the labors of his great theological contemporary. DR. MORSBACH at this point takes up the problem, and while agreeing with PROF. TEN BRINK in regarding London as the cradle of the language, reduces CHAUCER's headship to a mere factor in the reenforcement of an assured tendency, and declares: "Auch wenn Chaucer seine unsterblichen Werke nicht geschrieben hätte, so würde die Entwicklung der englischen Schriftsprache ganz denselben Weg genommen haben." This is putting the strongest stress upon the view that the centralizing life at London and at the Court supplied all the conditions necessary for the creation of a uniform standard of speech. To establish this view DR. MORSBACH proceeds in accordance with exact philological methods. He investigates the London dialect as it has been preserved in the legal State and parliamentary records for the period of fifty years, which extend from the central point in CHAUCER's career, 1380, onward to the year 1430, and thus discovers a language which, while in the main identical with that of the poet's works, has yet points of difference, and these differences, it is argued, hold the closer relation to modern literary English. Since most of these sources for the English of cultivated Londoners at the time of CHAUCER are not yet published, it is welcome news to be told that DR. MORSBACH promises soon to publish a volume of them. In the meanwhile his treatise may be regarded as a careful presentation of the facts there revealed, while it also deserves a high place among the most trustworthy contributions both to the history of the language in general, and to the special province of Chaucerian English.

It is seldom that a book has appeared at a

more fitting time than MACKAY'S 'Dictionary of Lowland Scotch' (Boston: Ticknor & Co.), equally seldom has a book proved a more complete failure. A handy and trustworthy glossary for the Scottish poets is one of the most evident needs of the present, but unfortunately the first "to take occasion by the hand" has been one whose fitness for the task is simply absolute in its inadequacy. MR. MACKAY is not only no scholarly English philologist, he is not even a fair Autolycus,— "a snapper-up of unconsidered trifles;" but what is worse, he has a mania, and his book is a bundle of crotchets. In some way MR. MACKAY has survived the progress in linguistic science made by his own generation, without betraying the slightest impulse to move along with the current,—a remarkable, though not unexampled, exemplification of self-centred poise. To say that an etymological dictionary of Scottish has been prepared by one who is totally innocent of knowing anything,—even the titles—of SKEAT'S 'Etym. Dictionary,' and of the 'Oxford Dictionary,'—not to mention DR. MURRAY'S indispensable monograph—is a sufficient comment on this unlawful performance. MR. MACKAY has not mastered the simple problem of the historic relation of Scottish to English, nor of English to its cognates. The confusion, contradictions and errors resulting from this fault could hardly be described. A few examples of words that offer no difficulties will illustrate MR. MACKAY'S method as a philologist: "Anent, MR. STORMONT derives it from the Anglo-Saxon *ongean* and the Swedish *on gent*, opposite; but the etymology seems doubtful." *Byspel*, the word is from the Teutonic *beispiel*, an example; literally a *by-play*." "Rede, advice, counsel. It is either from the Flemish and Dutch *raed*, counsel; the German *reden* to speak; or the Gaelic *radh*, *raidi* or *raite*, a saying, an aphorism." "Sark, a shirt. Attempts have been made to trace it from the Swedish, the Icelandic, the Anglo-Saxon and the Greek, but without success."

But MR. MACKAY is not open to serious criticism. He is a Kelto-maniac, and should excite pity. His point of view is set forth in the Introduction, where the Celtic origin of "Angael or English," and the statement that

the epithet "Anglo-Saxons" was first devised in the second half of the eighteenth century, serve to deepen the pathos of the key-note to the entire work: "Philology, even in the advanced period in which we now live, is, at best, but a blind and groping science. It has made little real progress since the invention of printing."

PROF. JULIUS ZUPITZA (Berlin) has recently published the third edition of his 'Cynewulf's *Elene*,' and introduced changes that mark important variations from the preceding two editions. The most prominent feature of what is new, is the insertion, at the foot of the pages, of the Latin text of the legend from the 'Acta Sanctorum.' This device will greatly facilitate the better study of the poet's workmanship. In keeping with his painstaking accuracy, the editor has availed himself of WÜLKER'S new edition, and of NAPIER'S recent collocation of the manuscript (privately communicated, cf. *Zeitschrift für deutsches Alterthum*, xxxiii, 67) for the thorough revision of the text. The third chief variety of changes is due to a careful consideration of SIEVERS' brilliant studies on Anglo-Saxon versification. SIEVERS' results as to vowel-quantity are only in a few instances found to be not quite unquestionable. The adoption of SIEVERS' theory has moreover led to an orthographic change that will at once arrest the eye, namely, the substitution of *i* for *j* in the suffix of weak verbs of the second class. In accordance with *Beiträge* x, 225, ZUPITZA now writes *ricsian*, 434; *þrōwian*, 769; *gearwian*, 1000; *stādelien*, 427 (for former *ricsjan* *þrōwjan*, *gearwjan*, *stādeljen*). *Wealdend* (l. 789) of the former editions has been made to yield to the metrically possible *weard*; *lēfe* (l. 1214) now holds the place of the previous *lefe* (*Beiträge* x, 504), and *fædere* (for *fæder*) satisfies the measure of line 454. This new edition puts the student of Anglo-Saxon under fresh obligations to its able editor.

The object of 'Deutschland und die Deutschen' by DR. H. KOSTVÁK and PROF. A. ADER (New York; The Modern Language Publishing Company, 1888. 12mo, pp. 195) is to furnish students with reading material descriptive of Germany and the Germans.

The idea is a good one, and the book contains in condensed form a large amount of information on German history and the manners and customs of the people. The articles are evidently not excerpts from encyclopædias, year-books, etc., but are written by the editors themselves. While this fact gives the book a certain uniformity of style and diction, it leaves room, at the same time, for suspicions as to the correctness of many statements, especially in the section on Universities: such, for instance, as that every student strives to win the degree of Ph. D. (p. 119); that Berlin is by no means looked upon as the first German University (p. 116); that the *Mensur* is called a "Quell;" that Strassburg is the least frequented university in Germany (p. 117)—the fact being that, in 1883-4, ten universities had fewer students than Strassburg, and now at least six have fewer. The statement that Göttingen has less than fifty thousand inhabitants (p. 116), reminds one of HEINE's famous description of the good little city (see BUCHHEIM'S 'Heine's Prosa' (p. 8). These inaccuracies should be corrected. We question the grammar of "mit weniger als 50,000 Einwohner" and the propriety of "Praecisheit."

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We are glad to call attention again (cf. MOD. LANG. NOTES, iii, 263) to the establishment of a State Section of the MODERN LANGUAGE ASSOCIATION. A number of professors of Modern Languages from Ohio Colleges in attendance at the Cincinnati Convention of the MOD. LANG. ASSOCIATION, met Dec. 29th for the purpose of forming a Mod. Lang. Section for Ohio, which is to meet in connection with the College Association at Columbus, O. A Committee consisting of PROF. J. M. HART, University of Cincinnati; DR. HUGO SCHILLING, Wittenberg College; PROF. ARTHUR H. PALMER, Adelbert College; DR. CHAS. HARRIS, Oberlin College; PROF. WM. W. DAVIES, Ohio Wesleyan University; PROF. ERNST A. EGGERS, Ohio State University, was appointed to make arrangements for the first meeting of the section, to be held Dec. 1889, at Columbus. This is the second Section of the kind that has been formed within the past few months, and it is to be hoped that the teachers of every State may be encouraged to establish soon like organizations in connection with their State associations. The influence for good of such organized effort can hardly be estimated; by looking after the special educational needs of each State, these branches will be able to stimulate and foster a local interest in modern language work that would be quite impossible for the general association.

The Wellesley College *Courant* for October 12, 1888, announces a course of "Lectures on Mediæval Literature." Ten of these, allotted to Romance Languages, were to be delivered on alternate Saturdays, PROFESSOR ROSALIE SÉE beginning the series, on October 13th, with "The Birth and Growth of the Neo-Latin Languages in Northern and Southern France. The two following lectures: "The Romance of Flamenca" and "The Song of the Crusade against the Albigenses" were also given by PROF. SÉE: while the five succeeding ones are put down to PROFESSOR ADOLPHE COHN, of Harvard University.

Readers of the *Open Court* are familiar with MAX MÜLLER's "Three Introductory Lectures on the Science of Thought," delivered at the Royal Institution in London, and first published in the organ just mentioned for June, July,

and August, 1887. These lectures have been republished in a neat little volume of vi, 95 pages by the Open Court Publishing Company (Chicago, 69 La Salle St. Price, 75 cts) and may well serve as a succinct résumé of the theories discussed in the author's elaborate work on 'The Science of Thought.' The book contains three essays: 1. The Simplicity of Language; 2. The Identity of Thought and Language; 3. The Simplicity of Thought. These are followed by an appendix of twenty-eight pages presenting various phases of discussion as to the main theory of the work, in the shape of a correspondence between the author and the DUKE OF ARGYLL, MESSRS. GEORGE J. ROMANES, FRANCIS GALTON, HYDE CLARKE and others.—The two fundamental doctrines that constitute the pivotal point about which the whole thesis revolves are, the absolute identity of thought and language, and the origin of linguistic roots in the *clamor concomitans*, "social sounds," of our own repeated acts. As a summary of the first proposition, the author remarks: "All I maintain is that thought cannot exist without signs and that our most important signs are words," and, after declaring that all philosophy has to deal primarily with "thought-words" or "word-thoughts" (?), the writer sets about a review of philosophic opinion on this abstruse subject from the earlier scholastics down to the present day. He finds that the scholastic philosophers rarely leave us in doubt as to their views concerning the relation of thought and language, while modern philosophers either evade the question altogether, or treat it in an ambiguous way (p. 51). The author proposes, then, to build up a new system of philosophy, of which the corner-stone shall be this heterodox dogma of identity of language and reason. As to the second tenet of his linguistic faith, the writer maintains that "the results of our acts become the first objects of our own conceptual thought, and with conceptual thought language, which is nothing if not conceptual, begins." Accordingly, in agreement with PROFESSOR NOIRÉ, he goes on to assert that before we get at a conceptual word, the mind has to pass through five stages: "1. Consciousness of our own repeated acts; 2. *Clamor concomitans* of these acts;

3. Consciousness of that *clamor* as concomitant of the act; 4. Repetition of that *clamor* to recall the act; 5. *Clamor* (root) defined by prefixes, suffixes, etc., to recall the act as localized in its results, its instruments, its agents, etc."—The little work is written in that clear and delightful style which so inherently characterizes the scientific productions of this eminent scholar, and must be of peculiar interest to every student of language.

The indefatigable worker, PROFESSOR L. CLÉDAT of the Faculté des lettres de Lyon, has added another volume to the list of his elementary works for the study of French. Within the past four years, his 'Grammaire élémentaire de la vieille langue française' (Paris: Garnier Frères), 'Morceaux choisis des auteurs français du moyen âge' 'La Chanson de Roland,' 'Petit Glossaire du vieux français,' 'Extraits de la chronique de Joinville,' have followed one another in rapid succession; and now comes the 'Nouvelle Grammaire historique du français' (in 18-Jésus, pp. 297) which, as the author tells us, "part... de la langue moderne pour remonter jusqu'aux origines. Je néglige les particularités de l'ancienne langue qui ont disparu sans laisser de traces . . . , mais j'insiste sur l'explication historique de toutes les règles de la grammaire moderne."

In vol. ii, p. 94 of this journal, notice was given of the first part of an important and interesting work entitled: 'Franklin in France, etc.' The second part (a portly octavo volume of 480 pages) including "The Treaty of Peace and Franklin's Life till his Return," now lies before us, and deserves not a whit less praise than its predecessor. This volume is almost entirely composed of letters, selected from hitherto unpublished documents, which bear particularly on "the closing years of Franklin's residence in France." His personal relations with the DUC DE LA ROCHEFOCAULD, LAFAYETTE, MIRABEAU, MALESHERBES, VERGENNES and a host of other luminaries of French history, present an exceedingly vivid picture of Franklin's diplomatic methods and social standing in Paris, and throw light upon the sudden development of sympathy for America, that must be of interest to the student both of

French literature and French politics. The work is provided with a rare portrait-illustration of Franklin in his old age, with vignettes of such men as ROBERT MORRIS, LORD SHELBURNE, COUNT CAGLIOSTRO, CARDINAL DE ROHAN and of some of those mentioned above. It contains also a full index covering both volumes. (Boston: Roberts Brothers; price \$3.)

A useful little work of thirty-five octavo pages (Hamburg, Otto Meissner. Price, 1 mark) has reached us under the title: Die Phonetik im französischen und englischen Klassenunterricht, von DR. A. RAMBEAU, Professor am Wilhelm-Gymnasium in Hamburg. On the cover are noted: Lauttafeln für den französischen und englischen Klassenunterricht (Preis für alle vier Tafeln auf Papier, M. 4.), to which this text is intended by the author as a *Begeleitschrift*. The French part covers twenty pages and is by far the best presentation of the subject of phonetics that we have seen for elementary instruction. It is clear, practical, without unnecessary details and easily used,—the result of six years' constant experience of an enthusiastic and successful teacher: were these phonetic charts placed in the hands of every French instructor in our country, the good results to be attained in a short time could hardly be estimated: an approximately correct pronunciation would soon be the chief pleasure of the learner.

PERSONAL.

DR. W. J. ALEXANDER has recently been appointed to the chair of English at the University of Toronto. This professorship is a new foundation; it is well endowed and one of the most important educational positions in Canada. Toronto is fortunate in having secured a scholar whose preparation has been so thorough and whose professional career has been so successful. DR. ALEXANDER is a Canadian and received his early training at the Hamilton Collegiate Institute. In 1875 he matriculated at the University of Toronto, winning two scholarships. In the following year he won the Gilchrist scholarship for Canada ranking fourth among six hundred and fifty-two

candidates from Great Britain and the Colonies. By the terms of the scholarship he became a student at the University of London, and was there graduated as Bachelor of Arts in 1877. After teaching two years in Charlottetown (Prince Edward's Island), he entered the Johns Hopkins University as a graduate student of Greek and Latin, where in 1880 he was "scholar" and the following year appointed to a fellowship, which he held for two years. He here received the degree of Doctor of Philosophy on the presentation of a thesis on "Participial Periphrases in Attic Prose," published in the *American Journal of Philology* (iv, 291-308). After next spending a year at Berlin, he was appointed to the chair of English at Dalhousie University, from which office he has now been called to Toronto.

OBITUARY.

ARSÈNE DARMESTETER.

The press on our columns has compelled us to hold over a notice of this distinguished scholar, who passed away in Paris last November.—M. DARMESTETER has long been known as one of the most conspicuous figures in the field of Romance Philology and there are few whom our science could so ill spare. He was cut off in the flower of his age, while engaged upon work of the highest order and of the greatest importance, particularly in the direction of scientific French lexicography. He was but 42 when he died, and was hard at work up to within a few days of his death, being thus true to the record of his well-filled life.

ARSÈNE DARMESTETER was born of a French-Jewish family in Lorraine in 1846. When only six years of age his family removed to Paris, and the lad commenced his education in the *école primaire* of the quarter. His father, a bookbinder by trade, was not wealthy and probably could not have done a great deal for his son, who in his earliest years showed remarkable capacity and unflagging industry. Fortunately, however, his talents and love of study attracted the attention of leading members of the synagogue, and by them his education was taken in hand. He received a training which was apparently more Hebrew than classical in its character, for it was intended that he should ultimately enter the Jewish Priesthood. In 1862, at the age of 16 years, he received his *Baccalauréat-ès-Lettres*, and two years later his licentiate. Fortunately for Romance philology ARSÈNE DARMESTETER did not feel himself called to a rabbinical career. It was, however, studies of Hebrew history and theology that were to give the key-note and trend to his whole after life. His elaborate studies in mediæval Hebrew texts (many of them of the eleventh century), had revealed the existence of numerous French glosses, and to the collection and preparation of these he devoted several years, visiting the leading European libraries and working upon, altogether, some 300 MSS. It is claimed, with what degree of truth it remains to be seen, that M. DARMESTETER collected an immense amount of lexicographical material and even projected a dictionary of eleventh century French which, in view of the extremely small number of texts of that date, would be of almost incalculable importance to French philology. We await with interest to hear what is to become of this collected material, which it is said, although this is almost certainly exaggerated, amounts to some 20,000 words.

In 1872, at the age of 26 years, M. DARMESTETER was appointed assistant at the *École des Hautes études* under GASTON PARIS, and began more and more to devote himself to French. Between this date and 1877, when he took his doctor's degree, he published several works, notably the 'Traité de la formation des mots composés dans la langue française' in 1875; the 'Deux Elégies du Vatican, textes du XIII^e siècle' etc., in 1874; the 'Phonétique française: la protonique non initiale, non en position,' in 1876. In the same year M. DARMESTETER published in collaboration with M. HATZFELD the well-known and valuable 'Tableau de la langue et de la littérature françaises au XVII^e siècle.' The next year came the 'De Floovante.' M. DARMESTETER doctor's thesis was the noteworthy, indeed epoch-making work: 'De la création actuelle de mots nouveaux dans la langue française,' Paris 1877, and one of its practical results was the definite appointment of its author to the chair of Mediæval French Language and Literature in the Sorbonne. In 1883 appeared the 'Cours de littérature française du moyen-âge et d'histoire de la langue française.' The contributions to the *Revue Critique*, *Romania* and other journals, as well as the smaller publications—such, for instance, as the "Note sur l'histoire des prépositions *en*, *enz*, *dedans*, *dans*," 1885—have always been valuable and never fail to bear the impress of the author's high scholarship and originality. In connection with his Hebrew-French studies mentioned above, M. DARMESTETER published in the first volume of the *Romania*, "Les mots latins dans les textes talmudiques," and in the same volume, p. 146: "Glosses et glossaires hébreux-français du moyen-âge." We wait with considerable interest to hear whether anything farther in this direction may be anticipated. In 1887 appeared the wonderfully interesting and suggestive little work: 'La vie des mots étudiée dans leur significations,' a most happy illustration of science, but *real* science, made easy and attractive.

Important as all these works are, they do not form, however, the most important phase of M. DARMESTETER's activity. This has consisted since about 1872 in preparing, in collaboration with M. HATZFELD, the monumental French Dictionary awaited with so much curiosity by all Romance scholars and students. The work is very near completion, and we understand that the death of the distinguished scholar whose loss we all deplore will not necessitate a long delay in the publication.

There is sadness in this sudden cutting-off of a life so full of accomplished endeavor, so promising for future achievement—a promise guaranteed by the entire history of M. DARMESTETER's life as well as by the circumstances attending his death, for he died in harness and his last thoughts were of the great work he might not finish. He will long be remembered: as a scholar, by those who know him through his works; as a scholar and a kindly gentleman, by those who are fortunate enough to have met him personally.

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